

Vol. XXXI. No. 4

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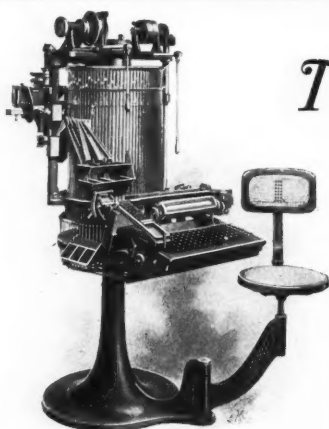
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THE DOWAGIAC DAILY NEWS

VOL. 5, NO. 82

DOWAGIAC MICH WEDNESDAY EVENING MAY 13, 1903.

ONE PER WEEK

Gentlemen,—

May 11, 1903.

The other day it occurred to me that the subject of durability and reliability, while most important ones to the intending purchaser, had not been covered by any of the many testimonials you have received. I remarked to the boys that we had not been without the use of our Simplex more than two hours at one time during the five years we have been depending upon it to do the entire composition for our Daily News and Weekly Times. This strikes me as a compliment which could truthfully be paid but to few departments of the printing office equipment. I also remarked that after five years' use of the machine, we were now becoming appreciative of the fact that it is practically indestructible, and, like Brother Tennyson's brooklet, would go on forever, excepting in the matter of those little inexpensive occasional replacements, the cost of which is easily covered by the income on "obituary poetry."

I do not believe there is any part of our machine that the writer does not thoroughly understand, and we are getting nice results from it and effecting a nice saving day by day on the expense of composition.

Very truly,

CHAS. HEDDON.

THE DOWAGIAC TIMES.

TWENTY FIRST YEAR

DOWAGIAC, MICH. WEDNESDAY, APRIL 15, 1903

NO. 28

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We, therefore, the makers and selling agents of **Old Hampshire Bond**, in order to form a more perfect union between ourselves, the printers, and the best users of printed matter, did, on the first day of December last, establish a uniform price list for the sale of **Old Hampshire Bond** to printers, and we do hereby declare that so far as we know this action has the unqualified support of all printers; and we hereby renew our pledge to adhere strictly to such price list.

In Witness Whereof we have hereto set our hands and the seal of **Old Hampshire Bond** on this fourth day of July, in the year nineteen hundred and three.

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That is the bald proposition. Figure it over.

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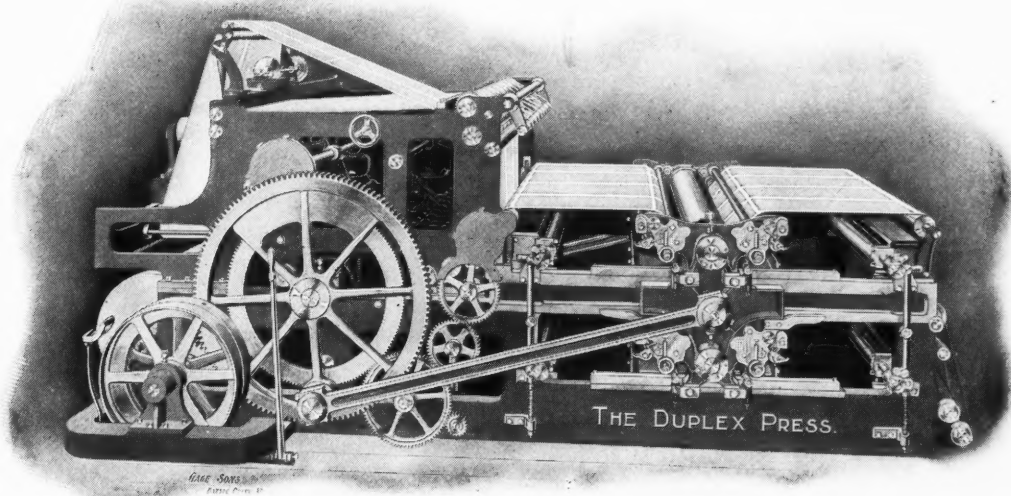
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My Dear Mr. —

Jackson, Mich., March 5, 1903.

Replying to your inquiry would say that you are right in surmising that we have one of the Duplex Angle Bar Presses. Referring to your question of how we get on with it and if we have any trouble, would say that we consider for a publication of our class and for an afternoon paper like yours, that it is the only machine to put in. The price may seem high, but it is an actual fact that the installation of a Duplex Press will enable you to increase your circulation. Increase of circulation enables you to increase your advertising and your advertising rates.

Perhaps you have not thought about it, but the Duplex will give you an opportunity of running different sizes of paper. For instance, you can run a 4-page 6-column, or a 4-page 7-column paper; or you can run a 6-page 6-column, or a 6-page 7-column, and paste in the insert. Likewise you can run an 8-page 6-column, or a 7-column 8-page paper, and you will find it a mighty handy thing to have at your command. There is a certain class of small work for long runs that you can do on the Duplex Press if you desire to.

Now I am not an agent for the Duplex Press Co., but we are simply delighted with our press and can sing its praises all day long. There never was a machine that one would not have some trouble with it. With the Duplex Press the fault is more likely, however, to lie in the man working it than in the machine. The young man we had as a pressman was broken in to run the Duplex. Our paper shows for itself. We have a fine looking newspaper, one that we can be proud of and that the Duplex Co. need not be ashamed of.

As a friend, I would suggest your going over to Battle Creek and going through the Duplex factories.

With best wishes for the success of your publication, and hoping for your good that you will at no late date install a Duplex, I am,

Yours very truly,

MILO W. WHITTAKER, Mgr. "Daily Patriot."

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John W. Kelly, New York City.

M. A. Donohue & Co., Chicago, Ill.
E. F. Harmon & Co., Chicago, Ill.
Edward Kehoe Printing Co., Chicago, Ill.
Melrose Press, Chicago, Ill.
Geo. E. Marshall & Co., Chicago, Ill.
Mayer & Miller, Chicago, Ill.
University of Chicago Press, Chicago, Ill.

Castor Bros., Indianapolis, Ind.
Central Printing Co., Indianapolis, Ind.
Indiana Printing and Mfg. Co., Indianapolis, Ind.
A. B. Farnham & Co., Indianapolis, Ind.
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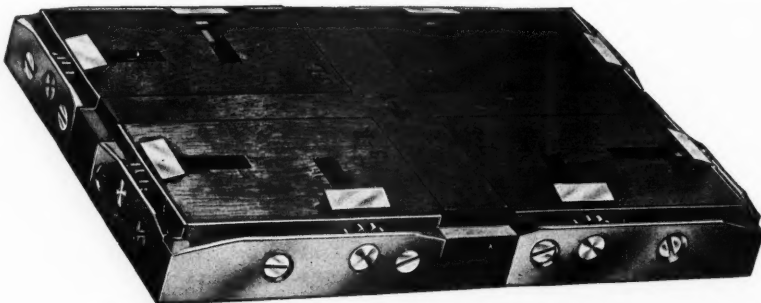


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DIMENSIONS.	Block without Extensions	With Cross A	With Cross B	With Cross C
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Largest Plate, including Bevel . . .	3 3/4 x 5 7/8	3 7/8 x 6 7/8	4 1/2 x 7 3/4	5 3/4 x 8 7/8
Smallest Plate, including Bevel . . .	2 1/2 x 4 1/2	3 1/4 x 5 1/2	3 7/8 x 6 3/8	4 3/4 x 7 3/8

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Largest Plate, including Bevel . . .	3 3/4 x 5 1/2	3 7/8 x 5 7/8	4 1/2 x 6 1/2	5 1/2 x 8 1/2
Smallest Plate, including Bevel . . .	1 1/2 x 3 1/2	2 1/4 x 4 1/2	2 7/8 x 5 1/2	3 3/4 x 6 3/8

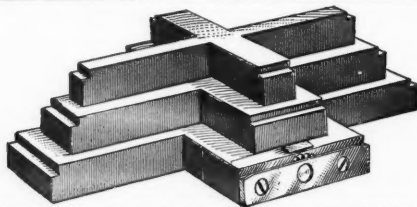
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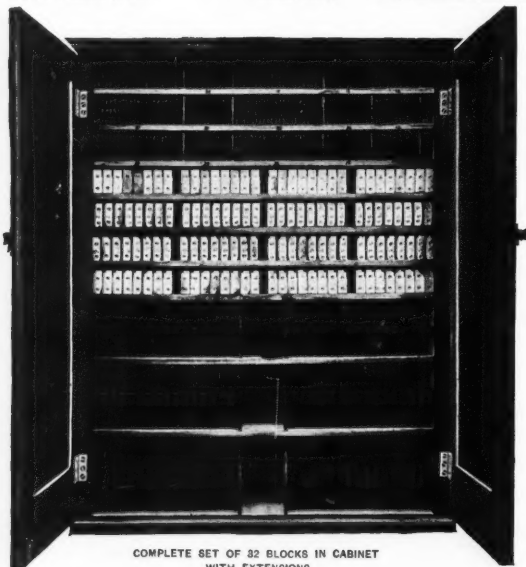


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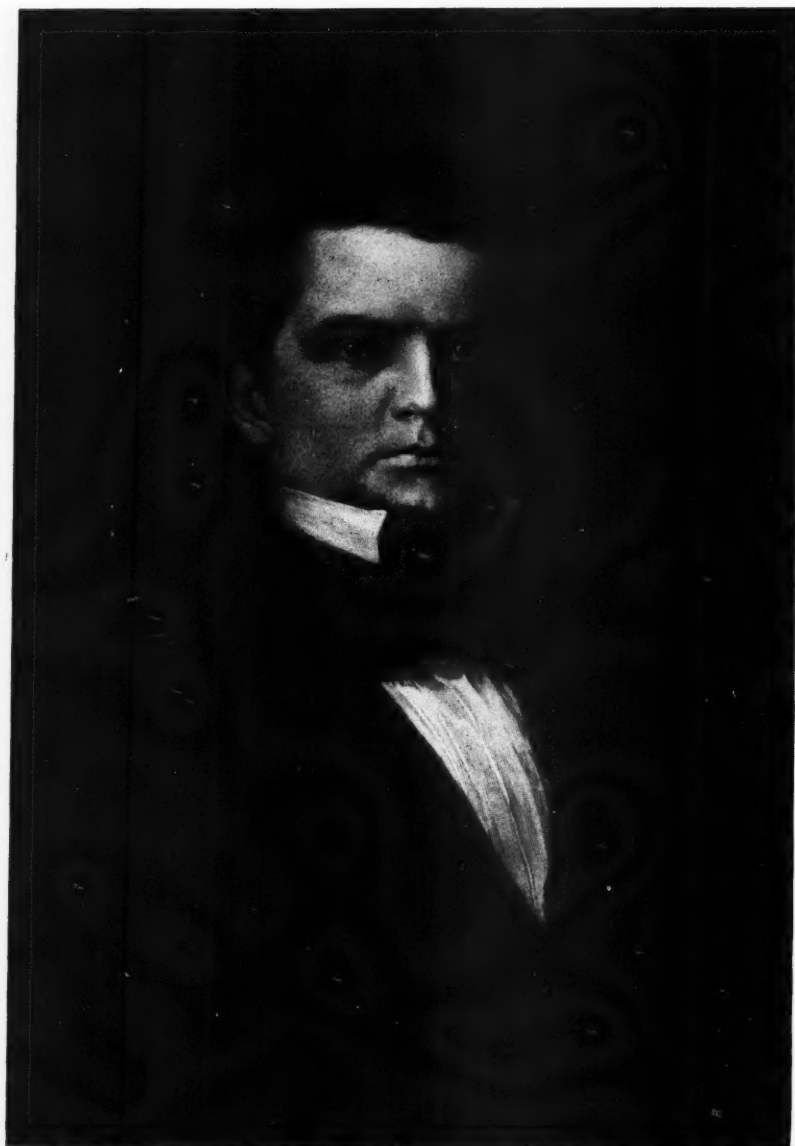
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GENERAL JOHN B. GORDON.

Drawn by George T. Tobin from a daguerreotype taken at the age of twenty-two.

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THE MONOTYPE
1 MADISON AVENUE, NEW YORK

SCRIBNER'S MAGAZINE

VOL. XXXIII

MAY, 1903

NO. 5

MY FIRST COMMAND AND THE OUTBREAK OF THE WAR

By General John B. Gordon,
of the Confederate Army

THE outbreak of war found me in the mountains of Georgia, Tennessee, and Alabama, engaged in the development of coal mines. This does not mean that I was a citizen of three States; but it does mean that I lived so near the lines, that my mines were in Georgia, my house in Alabama, and my post-office in Tennessee. The first company of soldiers, therefore, with which I entered the service was composed of stalwart mountaineers from the three States. I had been educated for the bar and for a time practised law in Atlanta. In September, 1854, I had married Miss Fanny Haralson, third daughter of Gen. Hugh A. Haralson, of LaGrange, Georgia. The wedding occurred on her seventeenth birthday and when I was but twenty-two. We had two children, both boys. The struggle between devotion to my family on the one hand and duty to my country on the other, was most trying to my sensibilities. My spirit had been caught up by the flaming enthusiasm that swept like a prairie-fire through the land, and I hastened to unite with the brave men of the mountains in organizing a company of volunteers. But what was I to do with the girl-wife and the two little boys? The wife and mother was no less taxed in her effort to settle this momentous question. But finally yielding to the promptings of her own heart and to her unerring sense of duty, she ended doubt as to what disposition was to be made of her by announcing that she intended to accom-

pany me to the war, leaving her children with my mother and faithful "Mammy Mary." I rejoiced at her decision then, and had still greater reasons for rejoicing at it afterward.

The mountaineers did me the honor to elect me their captain. It was the first office I had ever held, and I verily believed it would be the last; for I expected to fight with these men till the war ended or until I should be killed. Our first decision was to mount and go as cavalry. We had not then learned, as we did later, the full meaning of that war-song: "If you want to have a good time, jine the cavalry"; but like most Southerners we were inured to horseback, and all preferred that great arm of the service.

This company of mounted men was organized as soon as a conflict seemed probable and prior to any call for volunteers. They were doomed to a disappointment. "No cavalry now needed" was the laconic and stunning reply to the offer of our services. What was to be done, was the perplexing question. The proposition to wait until mounted men were needed was promptly negatived by the suggestion that we were so far from any point where a battle was likely to occur, and so hidden from view by the surrounding mountains, that we might be forgotten and the war might end before we had a chance.

"Let us dismount and go at once as infantry." This proposition was carried with a shout and by an almost unanimous

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EXAMPLE OF MAGAZINE PAGE

From Scribner's Magazine. Composed
by the Wynkoop Hallenbeck Crawford
Co. on the Monotype Machine

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January 4th, 1902

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With skilled operators no machine can produce a greater number of ems.

We have made superior operators from the compositors of our own shop.

Your machine is evidently the most satisfactory in the market.

Respectfully,

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Mgr.

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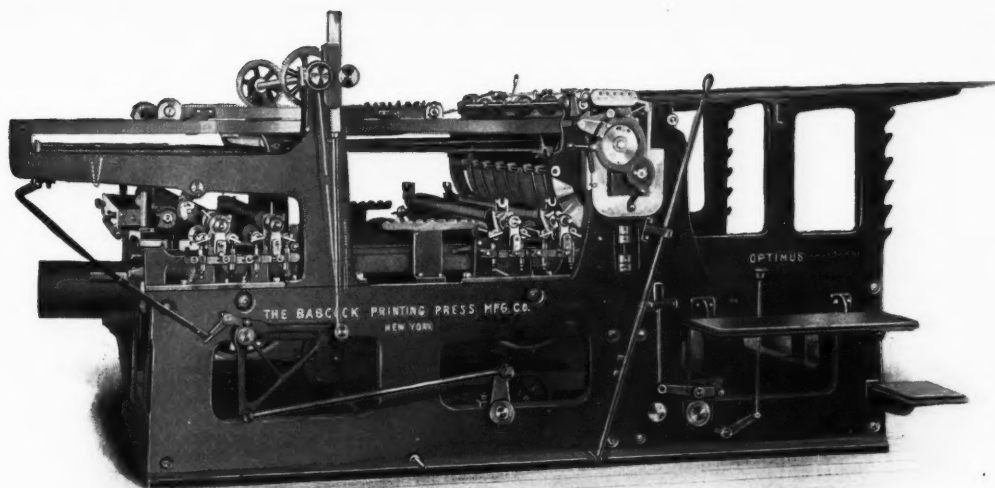
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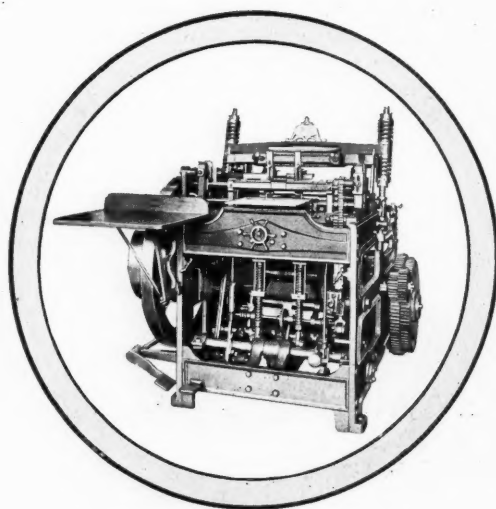
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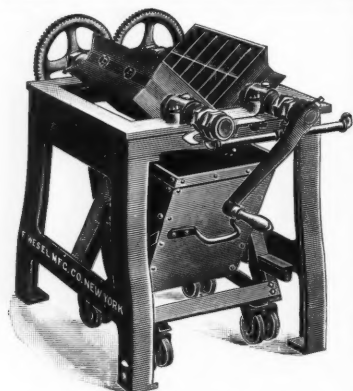
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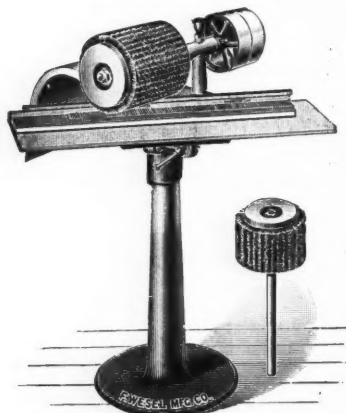
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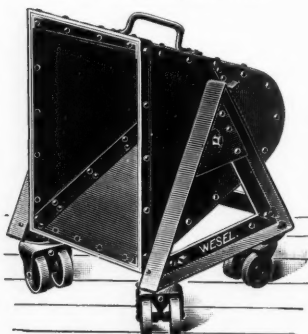
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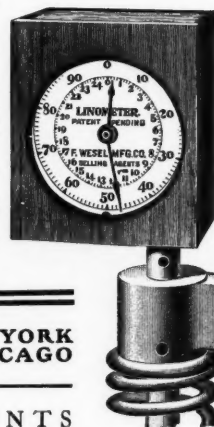
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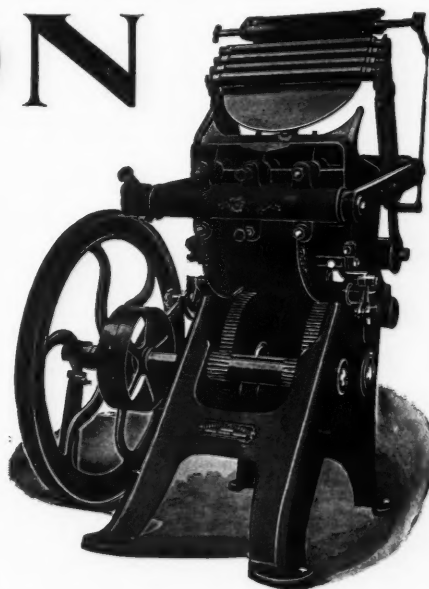
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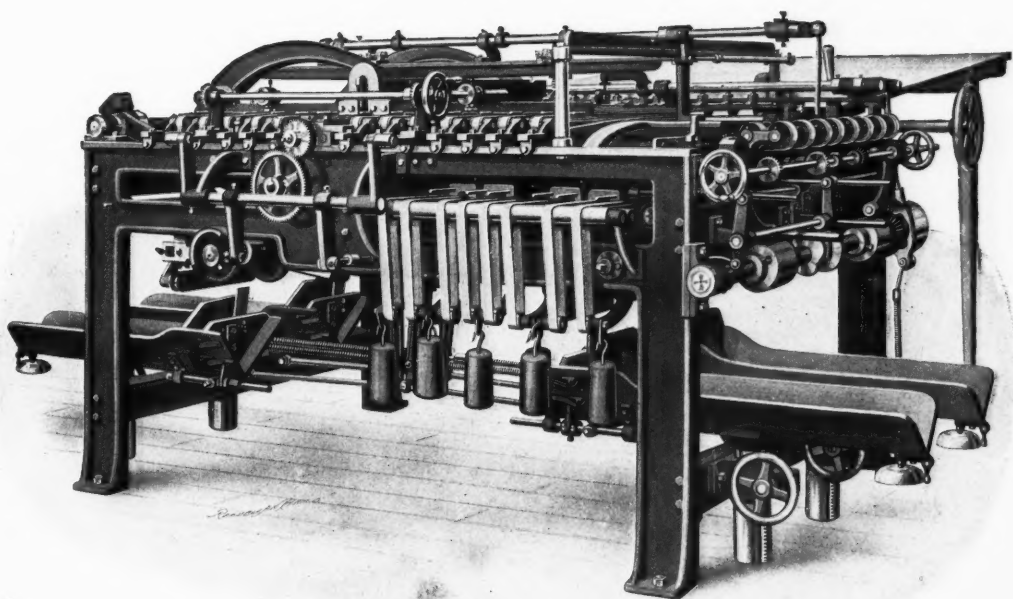
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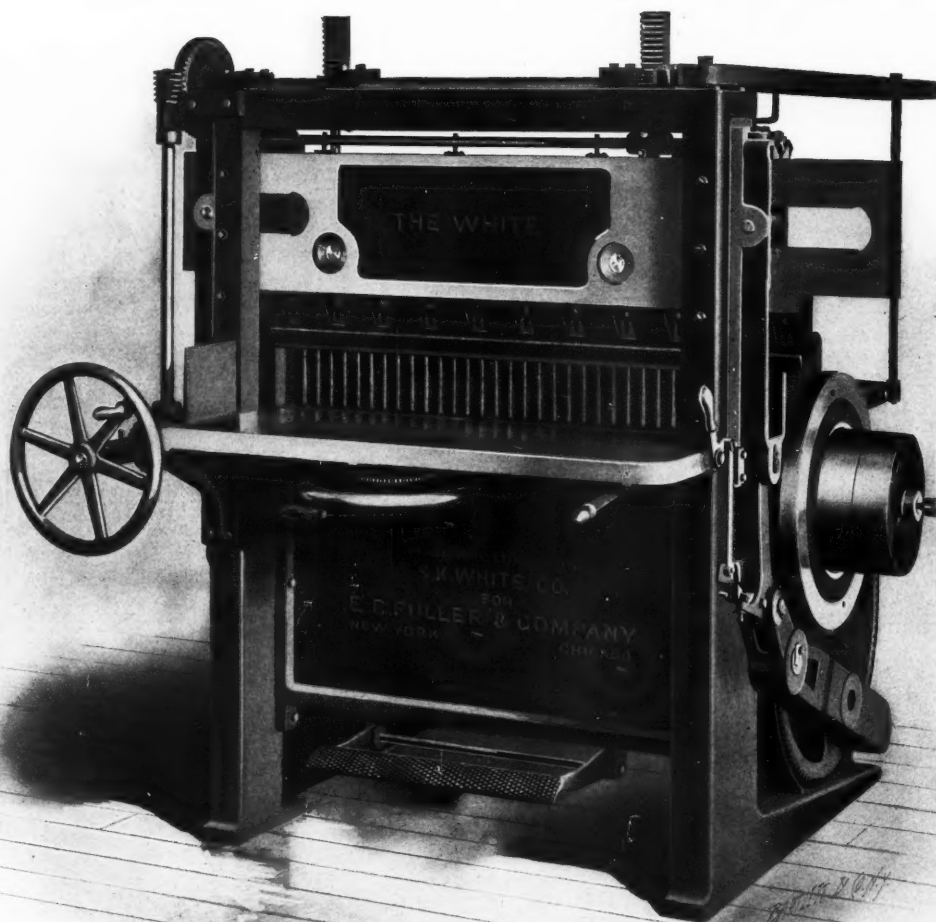
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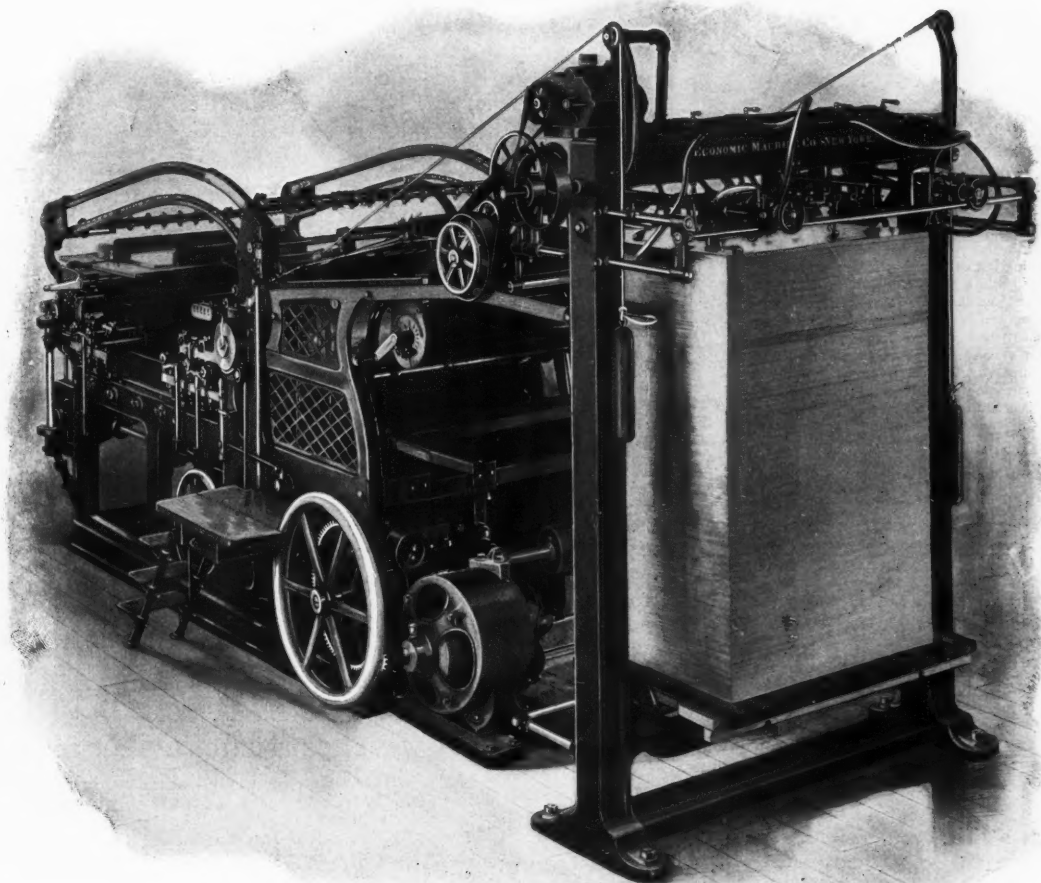
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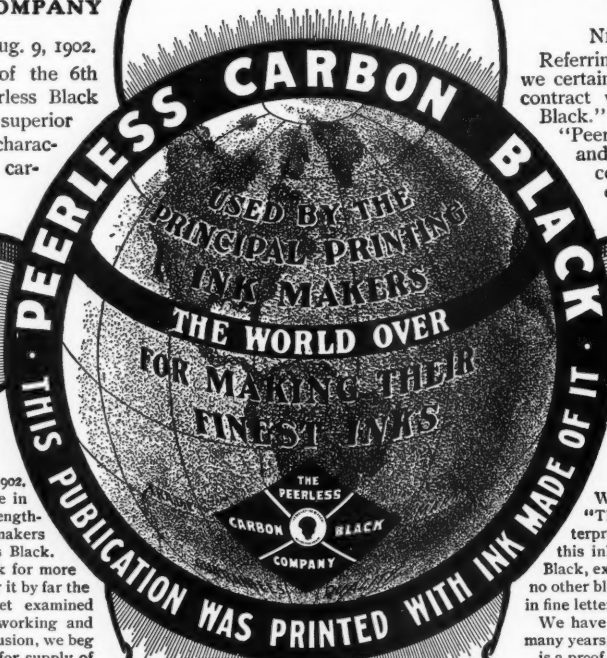
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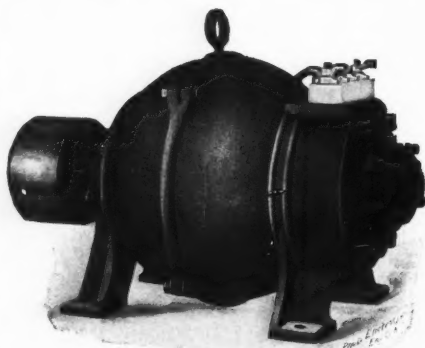
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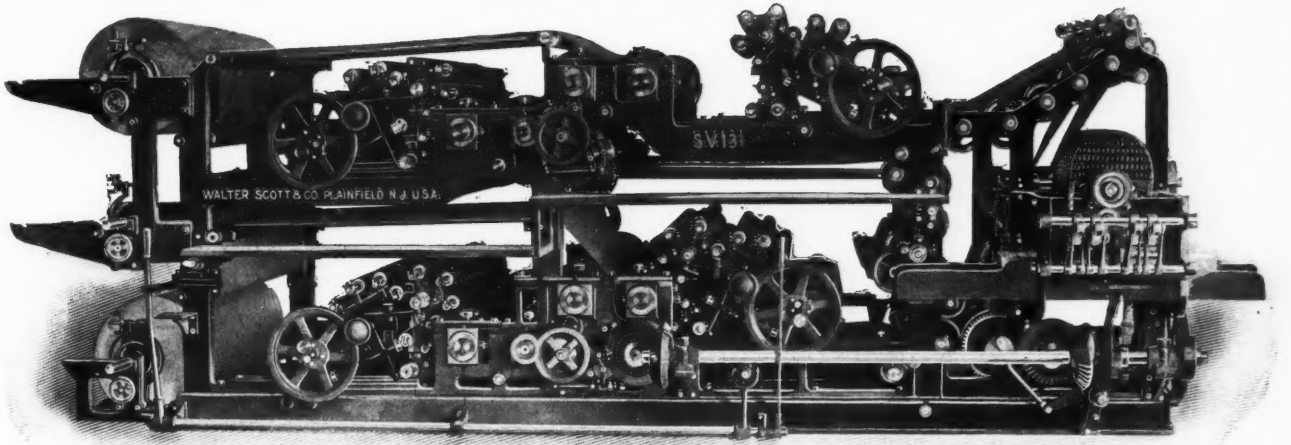
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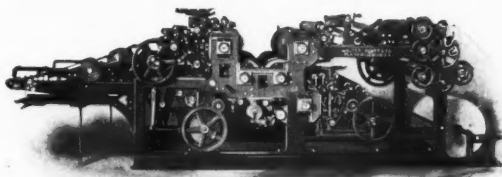
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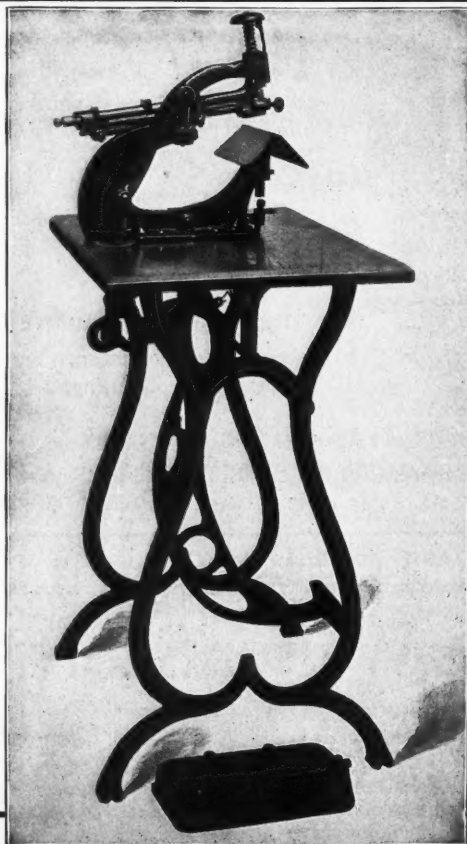
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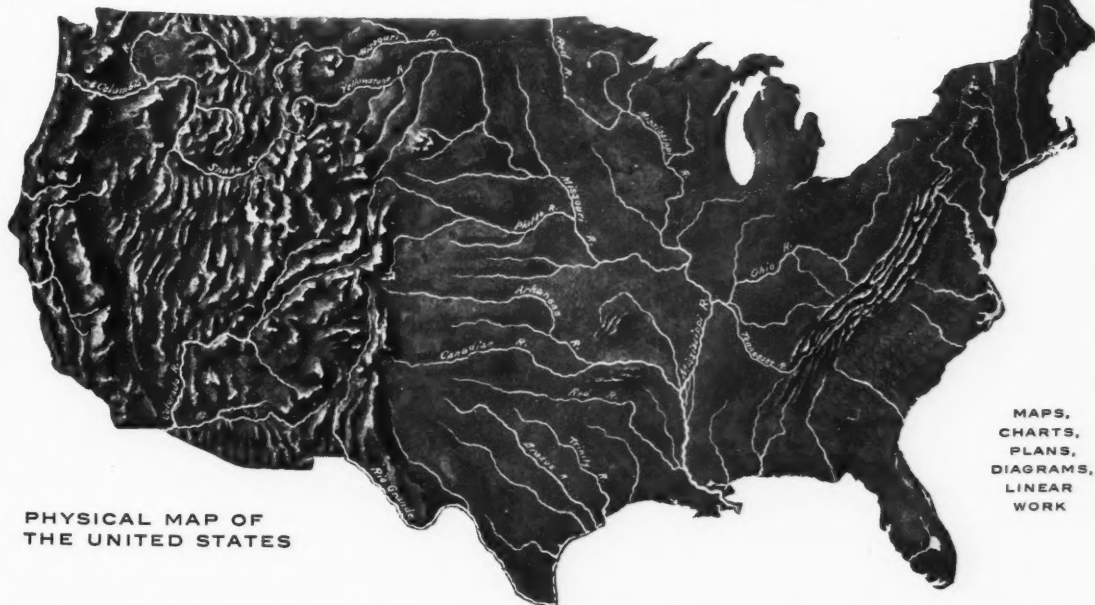
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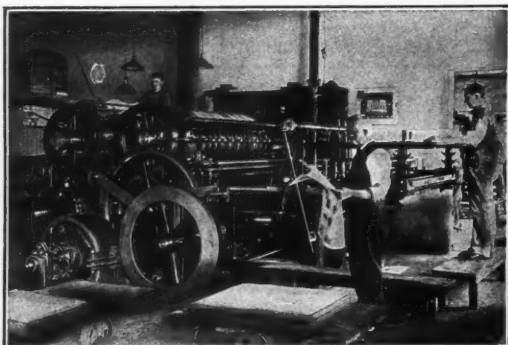
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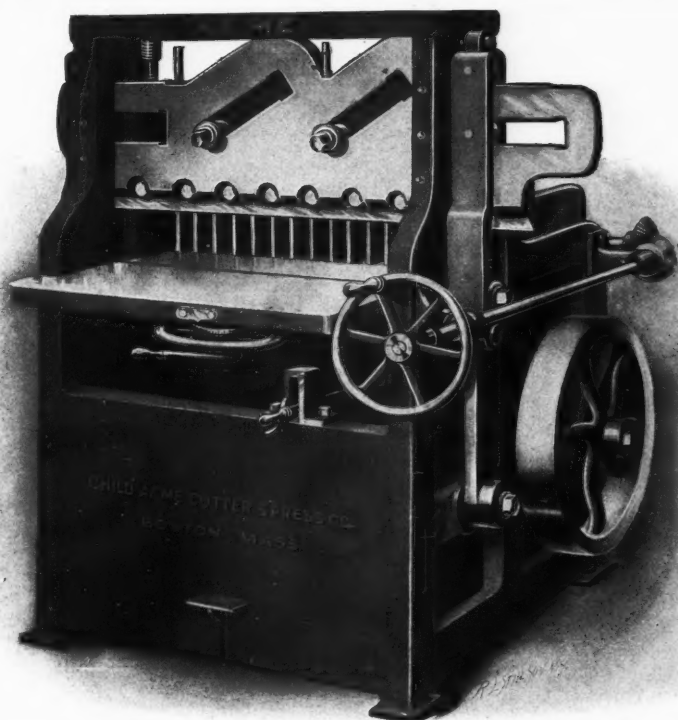
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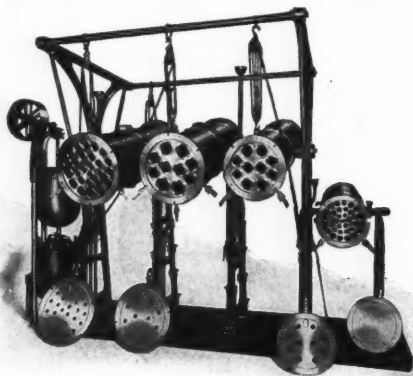
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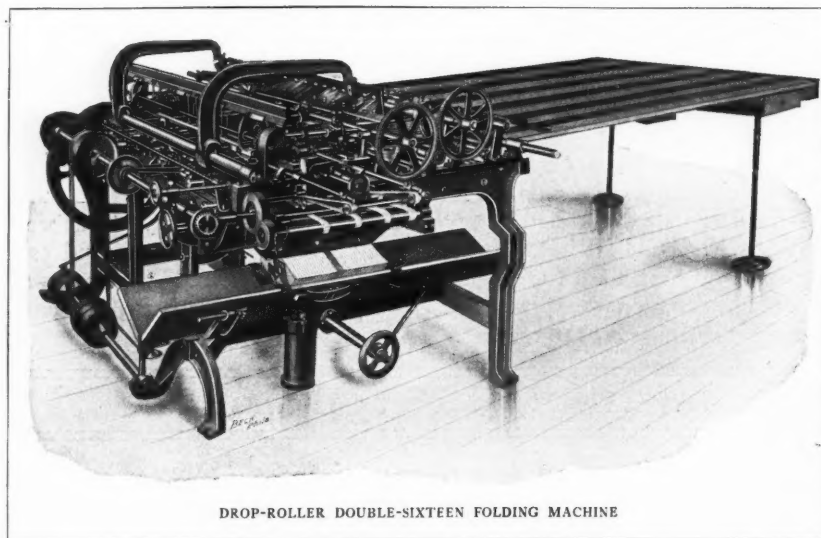
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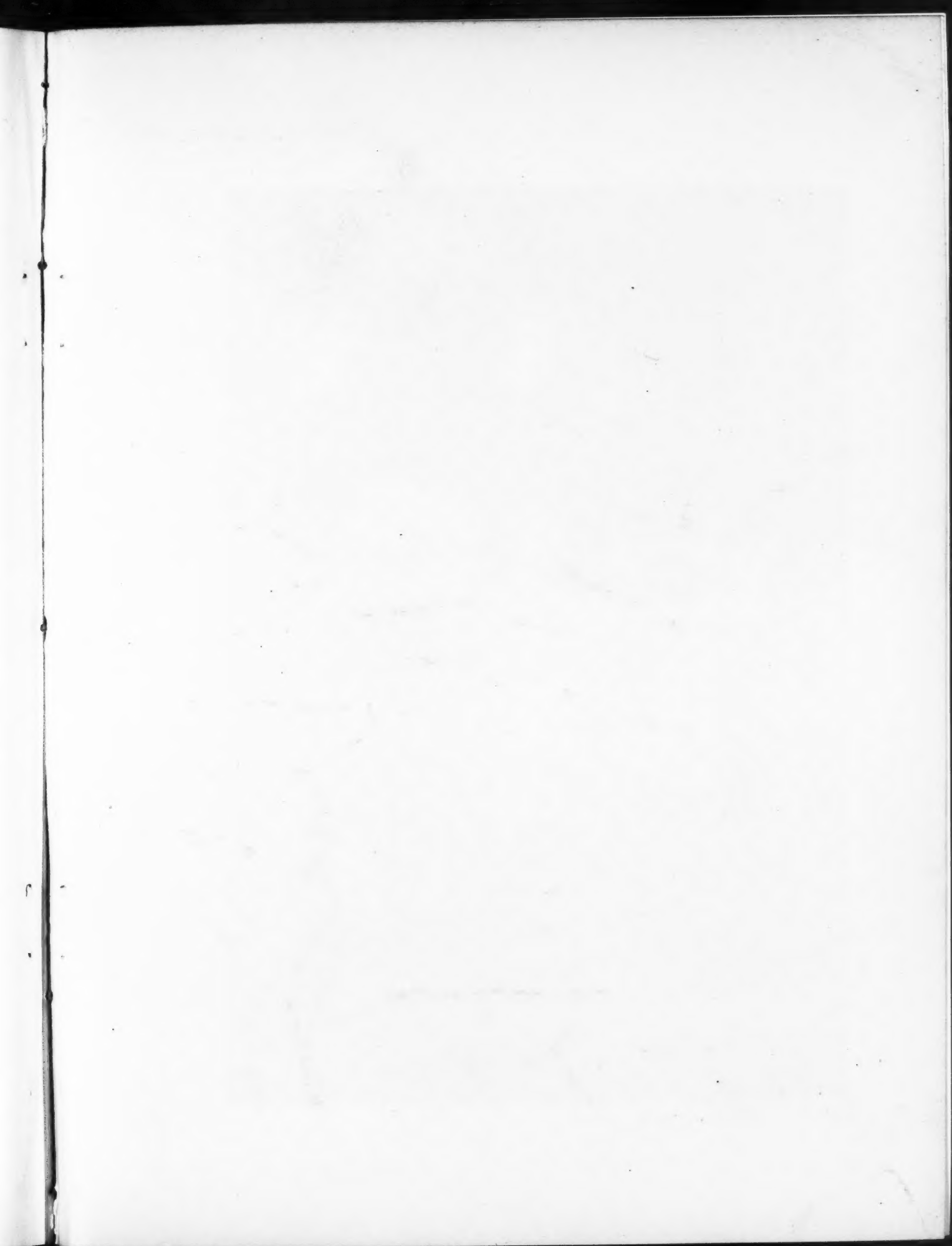
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THE DUTIES OF THE ALTERNATE—ATLANTIC CITY, JUNE 22-26, 1903.



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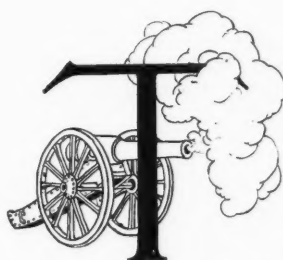
VOL. XXXI. No. 4.

CHICAGO, JULY, 1903.

TERMS { \$2.50 per year, in advance.
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TECHNICAL EDUCATION AND THE UNION.

BY W. B. PRESCOTT.



THIS review of the Commissioner of Labor's report on "Trade and Technical Education" is devoted to an exposition of the attitude of trades unions toward the system. Naturally, one turns to see how the unionists of Great Britain and Europe regard the matter, for it is apparent the transatlantic unionist takes more interest in educational questions than does his American confrère. There, and especially in Great Britain, many unionists are members of school boards and similar bodies, while with us the office-seeking workingman mistakenly thinks that educational boards are beneath his notice. Whatever one's preconceived notions may have been, he is constrained to admit as he rises from a reading of this report that Continental unionists are more closely identified with the trade and technical education movement than are English-speaking workingmen on either side of the Atlantic. There are rational reasons for this, the two principal ones being, perhaps, the high value placed on education—the right to acquire which has been dearly bought within recent times—and the active interest displayed by employers. The report furnishes ample justification for the statement that our apathy is not attributable to any fear that technical education will prove inimical to trades unions. Leaving the report for a moment, readers of THE INLAND PRINTER will recall Mr. Hilton's article in the April issue on the St. Bride's Foundation. In it we are

told of the interest taken in that institution by Mr. J. C. Drummond, who was for many years secretary of the largest local union in the world—the London Society of Compositors. So far as known no one has ever assailed the quality of Mr. Drummond's unionism or questioned his zeal or sagacity in advancing the interests of the laboring people, so that his support of technical education may be taken as almost conclusive testimony that it is beneficial rather than detrimental to unionism. The character of Mr. Drummond's advocacy is of importance and should be taken into consideration. He did not merely make a speech or write an article on the subject. He has done immeasurably more than that—for seven years he has devoted much of his leisure to furthering the system. When we keep in mind the man and his achievements, we may be sure such self-sacrifice is not made for a cause of little merit.

Returning to the report, we find that British unions were at first "suspicious" of technical schools, but "by the exercise of tact and by making some concessions" they have been won over to the schools. Some of the "concessions" demanded are repressive and born of an indefensible selfishness, but the secretary of Britain's greatest trade union—the Society of Engineers—declares "the sentiment in favor of the schools and a broader policy is steadily growing." Among bookbinders there is a fear that the schools may turn out partially trained, cheap labor, and some of their unions refuse to take decided action for or against the system until they are able to see results in this respect. These doubting Thomases must constitute a minority,

for we are told: "Technical schools are considered valuable to workmen (bookbinders), but there is a strong sentiment in some unions against the schools admitting any persons as pupils except those actually engaged in the trade, and some of the schools have been waited upon by deputations from unions urging such a course. The unions have not assisted the schools financially, but they have, in some instances, advised with the school authorities concerning the selection of teachers."

And further on we are informed, on presumably union authority, that "under present shop conditions it is almost a necessity that a boy should attend a school. The tendency and practice in the shops to keep a boy on one or two subdivisions of the trade prevents him from becoming proficient in the trade as a whole. Employers solemnly engage to teach a boy his trade, and then use him for their own profit by making him efficient in one or two of the simplest operations only. This kind of training must necessarily be supplemented by the schools to enable the apprentice to learn the more complicated and delicate operations of his trade."

The views of the British journeymen printers are given as follows: "Representatives of typographical unions generally regard trade, technical, and continuation (night) schools as valuable to workmen. One says that they are of the very highest value. Another believes they are valuable, but thinks they should confine their teaching to those already engaged in the trade. Still another regards them as valuable in a few cases, but not generally. Most of the unions give the schools their moral support, and one gives a prize to the most successful student member and makes an additional donation to the prize fund of the local school. Members of unions are instructors in some of the schools. All of the union officials answering these inquiries state that they would patronize technical schools if they had sons who desired to learn a trade, and, indeed, many have sons attending such schools. The schools afford means for obtaining knowledge supplementary to that gained in the shop during apprenticeship. A boy is not expected to learn a trade from the knowledge gained in a technical school, but with this knowledge he is better equipped than are those without it, and he will rise higher in his trade. Technical training should continue after starting to work in order further to improve the mind."

Thus we might go through the roster of British unions and find all possible shades of opinion expressed, except that of actual hostility to technical education. An unequivocal declaration that such an education is indispensable is followed by the halting endorsement of the carpenters, who admit that the "schools are very useful to the community, though the workingman is believed to gain less advantage than the employer." Occasionally we read of a union agitating to have a school or a class established, and the printers' unions are, by no means, the only ones that give prizes or

make donations, nor do they enjoy a monopoly of having members act as instructors in the schools of Great Britain.

There are no chapters on "The Attitude of Labor Unions" in the sections of the report dealing with France and Germany, but there is abundant proof of the friendship of the working people for trade and technical education. The fact that in both countries a great number of schools are state-aided serves to demonstrate this. Of the many schools fostered by the French unions, we may take the Trade School of the Paper and Paper Goods Makers' Association, at Paris, as, in some respects at least, typical. It was founded in 1868 "for the instruction of apprentices and young workers in both commercial and industrial pursuits in the paper and paper-goods industries. It is managed by a committee consisting of representatives of the union and of the subscribers and donors. Its objects are: (1) 'To encourage among apprentices and other young employes of both sexes a fondness for work, application, and good behavior in the factory, the store, and the home; (2) to raise the level of trade knowledge while completing the general education; (3) to arouse emulation and develop manual skill in order to train apprentices to become high-class workers.'" The courses are comprehensive, ranging from a study of raw materials, the history of the paper industry and the part France played in it, and the leading commercial routes to the "tracing, cutting out and putting together all sorts of paste-board work." The attendance on January 1, 1898, was 172, and a year later 162, and the receipts and expenditures during the school term of 1898-99 were:

RECEIPTS.

Subsidies —	
From the State	\$ 694.80
From the department	193.00
From the city of Paris.....	579.00
From the chamber of commerce.....	48.25
From trades unions	250.90
From individuals	1,691.17
	<hr/>
	\$3,457.12
Deficit made up by members of the administrative committee	172.96
Total	<hr/>
	\$3,630.08

EXPENDITURES.

Salaries of professors and assistants.....	\$ 694.80
Salaries of secretary and overseers.....	270.20
Material and supplies.....	392.98
Rewards to pupils.....	1,058.13
Expenses of stated functions, exhibitions, excursions, etc.....	629.46
Other expenditures	584.51
	<hr/>
Total	<hr/>
	\$3,630.08

Considering the wide range of studies pursued at this school, and that its courses are designed to reach many not embraced in organized labor, the contribution from the unions can not be looked upon as niggardly.

Industrial legislation in Germany declares that "the

guilds have specially the right to organize and direct trade schools," and to a great extent such institutions are under the direction of the bodies to which the system owes its initiative in the musty past. Like the French, the German people expend comparatively large sums of public money on trade and technical schools, and the tendency is toward a greater activity in that direction.

Under the present Imperial industrial — not educational — code, workers less than "eighteen years of age may be required to attend an adult school," and "employers are required to give the necessary time . . . to their workmen under eighteen years of age who attend . . . an adult school" in certain circumstances. Here, as elsewhere, organized labor is found ranged on the side of secondary education. If it were not, governmental activity would be subsiding rather than increasing.

Turning to that portion of the report dealing with the sensational and bewhiskered Leopold's bailiwick, we are told that Belgian unions "encourage their members to educate themselves." A prominent member of the Brussels printers' union, which took a conspicuous part in founding the "trade school of printing" in that city, recites at considerable length the trite story of the difficulties which beset the present-day apprentice in a printing-office. "Their trade education is wholly neglected," he says, "and on reaching the age of manhood they are incompetent and *shiftless*, and render the struggle for the betterment of conditions of labor more and more difficult."

In Switzerland the trades unions have always given state-aided trade and technical schools their moral support; "at times," according to the head of the Secretariat Ouvrier, "they have organized and maintained small practical courses for workmen in localities not provided with state or communal trade schools." A most advanced stand in favor of trade education is taken by the Swiss engravers' union, which admits no one to membership who has not been through a technical school, and allows no shop apprenticeship.

The antithesis of this view is furnished by the summary of replies received from printing-trades unionists of the United States. There we are told that the "trade" school — where a boy is supposed to be taught a trade thoroughly — is a delusion and a snare, a mere money-making scheme, professing to teach what it does not teach — a trade. Some European employers take issue with this conclusion and assert that proficiency in composition can be more expeditiously acquired in a trade school than in a printing-office. Such schools are said by American unionists to cause an abnormal influx of young men into trades already overcrowded, thereby disturbing the natural law, and producing a condition which tends to depress wages. It is admitted that industrial, technical and continuation schools and schools of design have their uses, but no enthusiasm on their behalf appears on the surface. "It is thought" some unions in the North Atlantic States might be

induced to give their moral support to night schools, if courses were arranged to supplement office work. The following may be taken as epitomizing the views of the union printers who corresponded with the department:

"No boy should be sent to a trade school, at any rate not for the purpose of learning a trade, as for that purpose he could do much better in the shop. The opportunities for learning the printing trade are ample, and knowledge gained in regular office and shop work is much more satisfactory and practical than knowledge gained in a school. It is still possible for a boy to become a good printer by an education gained in the printing-office alone. It is only in the larger offices that the tendency to specialization in the trade is marked."

This rosy view concerning the limitations of specialization is flatly contradicted in the statement "signed by a number of prominent printers and publishers of Boston," appearing in a circular issued by the North End Union of that city referred to last month. It may be still *possible* for a boy to become a good all-round printer by the education a printing-office affords, but the question is, Does the average boy measure up to that standard on the completion of his apprenticeship? If he does not, then there is room for improvement.

Doubtless the data before the compiler of the report justified the assertion that union printers were not disposed to give a warm welcome to any plan involving technical education. But it should not be forgotten that a few typographical unions at one time set up Linotypes in order that their members might have an opportunity of becoming more proficient workmen, while others made special arrangements with owners whereby an opportunity to master machines was opened to union printers. Owing to the peculiar conditions then existing it would be a stretch of the imagination to say that the acts referred to were an endorsement of technical education. But it is a fair deduction to say that once convinced that its members, or any considerable number of them, could improve their condition by increased knowledge of the art, the union would help them to acquire that knowledge. To the writer this seems most natural, as unions must of necessity stand for the highest standard of workmanship. No one ever heard of a union's economic efficiency being impaired because its membership was composed of the cream of the craftsmen, while we all know of unions that were worse than failures simply because they did not embrace among their members the most desirable workmen. So far as known, there is no case recorded where a printing-trades union has antagonized technical education, and we do know that such institutions have been approved by local organizations. We also know that since the report was written the International Typographical Union has given its specific endorsement to the Inland Printer Technical School, which, to say the least, does not betoken hostility.

Resuming consideration of the report, we soon find that many American unions take warmly to the idea of technical education. The Plumbers' Union, of Brooklyn, for instance, has for ten years coöperated in the direction of a class in plumbing "and awards certificates to those showing satisfactory proficiency, which entitle the holders to admission to the union." The sheet-metal workers seek to have as many school graduates as possible in their unions, as with them they "are better able to control the trade." The brewery-workers' unions give their moral support to brewing schools because they "give indispensable training, which would require an unreasonably long time to get in a brewery." Other schools report that they have the active support of local unions of various crafts, and in a few instances American employers and unions coöperate in providing for supplemental trade education. An illustration of this is found in the following excerpt from "the working rules and apprenticeship system of the Master Builders' Association and Bricklayers' Union, No. 3, of Boston, Massachusetts":

"Recognizing the fact that special instruction in the fundamental features of the bricklaying trade (which instruction shall comprehend education of both mind and hands, so that the individual shall gain a proper knowledge of quantity and strength of materials and the science of construction) is of as much importance as special instruction in other trades or professions, and, realizing that the chances of an apprentice to get as much instruction as he is entitled to while at work on buildings is necessarily limited, the parties to these rules agree that they will join in an effort to establish an institution in this city (Boston), where all the trades will be systematically taught; that when such school is established they will unite in the oversight and care of the same and will modify these rules so that a reasonable deduction shall be made from the term of an apprentice (not less than three years as fixed at present) by virtue of the advantage gained through instruction in said school."

The promise of a reduction in their period of apprenticeship in a well-paid trade, such as bricklaying is, constitutes a great inducement to youths to advance themselves in this way. Since the foregoing "rule" was adopted such a school as the one mentioned has been started by the Massachusetts Charitable Mechanic Association, but there is no information at hand as to its popularity among bricklayers' apprentices.

Across the imaginary line, the Technical School at Toronto "aims to impart practical and scientific instruction to the artisan and working classes," and of it we are told: "The Trades and Labor Council has done a great deal toward advancing the interests of the institution. Out of the twenty-one members of the board of management fifteen are representatives of various labor organizations, and the labor bodies of the community have, in every possible way, given the school moral support and endeavored to promote its welfare." This school occupies a building valued at

\$75,000, is equipped with scientific apparatus which cost about \$7,000, and its yearly expenditures are between \$10,000 and \$11,000. All expenses are defrayed wholly by the municipality, and students are not subject to charges or fees of any kind. While the subject has not been before American trades unions in its broadest aspect the Canadians have pronounced on industrial, trade and technical education through their Trades and Labor Congress, which is analogous to the American Federation of Labor, and the central labor body of Toronto. The probabilities are that if required to pass an opinion on the matter, American unionists would take practically the same position as the Canadians, who set forth their views fully, if somewhat lengthily, in the following preamble and resolution:

"Whereas, the Toronto Trades and Labor Council, composed of delegates representing fifty organizations of the various trades and callings of the city of Toronto, and the Trades and Labor Congress of Canada, representing the workers in general of the whole Dominion, have always supported and are in favor of technical schools, the purpose of which is the training and education of artisans, mechanics and wageworkers generally in such subjects as will promote a technical knowledge of mechanical and manufacturing arts, and affording such instruction in those branches of science and applied art as is required by the various industrial pursuits of the masses of the people, and especially calculated to benefit those engaged in the manufacturing industries or artisan occupations;

"Be it resolved, That the Toronto Trades and Labor Council and the Trades and Labor Congress of Canada have always been and are still opposed to the introduction into our public educational institutions of any system of industrial or manual training wherein is taught the use of tools used in the trades, or which embraces the imparting of practical knowledge of such trades to the pupils of such institutions, inasmuch as we regard such systems as a serious menace to the interests of the already underpaid and generally handicapped mechanic, and believe that such innovation would still further endanger the position at present occupied by the skilled worker in his efforts to better his condition. We believe that the partially trained mechanics under the industrial or manual training system would be used against the skilled workers at the pleasure of the employer. We believe, also, that this hothouse training would be detrimental to the pupils themselves, inasmuch as the partial knowledge they would gain would prove a restraint to their ambition in some other direction, for which they might, by nature, be better adapted. Furthermore, we believe that the time that the wage-earner can usually allow for his children to attend school is no more than sufficient for them to acquire an ordinary education, without devoting any of such time to the study of things which may not be of any use to them in after years in the battle of life."

Brevity has not been a characteristic of these articles, yet many pertinent and illuminating features

of Colonel Wright's report have been ignored, and those interested in education of this character could not do better than secure the bulky volume from the Department of Labor at Washington, D. C.

The report emphasizes the need of some sort of supplemental education to fill the void caused by the ever-increasing tendency to specialization and the almost total lack of an apprenticeship system. It also proves beyond a doubt that the movement has met with the greatest measure of success where employers have worked hand in hand with unions wherever they happened to be in existence. To arouse interest among apprentices will ever be somewhat difficult, as the young are not prone to admit their deficiencies, but if either the employers or the unions of the craft should array themselves in opposition, the best-equipped school and most capable teachers could make but little real progress.

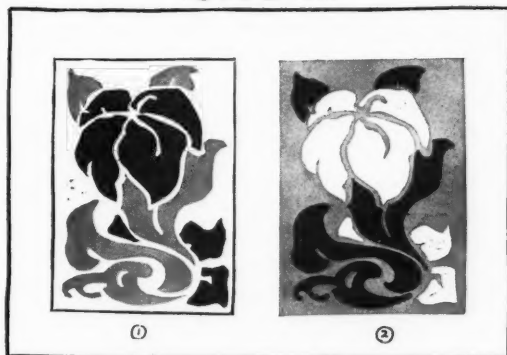
Written for THE INLAND PRINTER.

A COURSE IN THE PRINCIPLES OF DESIGN.

NO. XIII.—BY E. A. BATCHELDER.

IT was shown that there were ten combinations of two tones each in the scale of five neutrals. There are likewise ten three-tone combinations at our command. To any one who has gained sufficient control of the instrument to strike a contrast of two related notes, a few experiments with three-tone compositions will suggest a much wider range of possibilities. An exhaustive series of experiments with these ten three-tone arrangements leads one to the conclusion that they are not equally serviceable. The first three plates accompanying this article show some of the results of this work. A comparison of the two figures in Plate LXXXII gives all the advantage to the second example.

PLATE LXXXII



In both figures the same three tones, black, white and half-tone, have been used. But while the first is harsh and uninteresting, the second is a pleasing composition. In the second there is a balance of three tones; in the first the element of balance is missing. *Tone balance means the use of three, or more, tones separated by equal contrast intervals.* In Fig. 1 the contrast of black-white is so great that the contrast of white-half has not sufficient force to attract its share of attention.

The flower has been unduly emphasized at the expense of the leaves; the unity suffers because we are unable to grasp the result as a whole. In Fig. 2 the half-tone has been chosen for the background, and

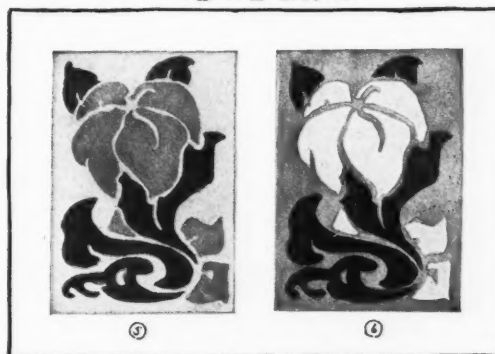
PLATE LXXXIII



this makes the contrasts equal; black-half, two intervals toward the dark end of the scale, is balanced by white-half, two intervals toward the light end of the scale. In other words, the attractive forces of black and white are the same on a half-tone ground.

If we have a design in which it seems desirable to emphasize some particular feature, the first illustration might prove acceptable. But the occasions when these

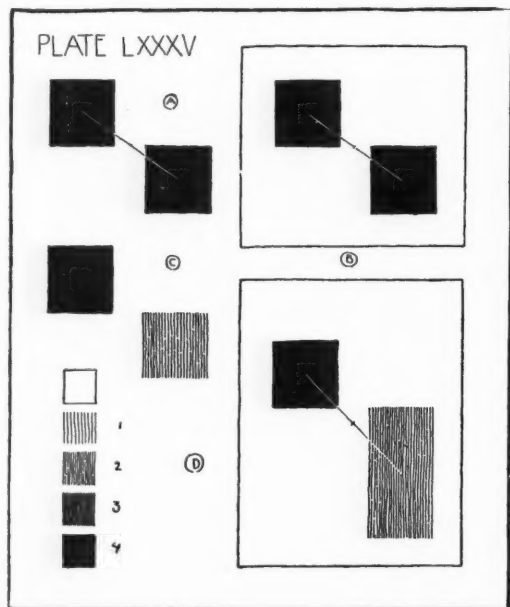
PLATE LXXXIV



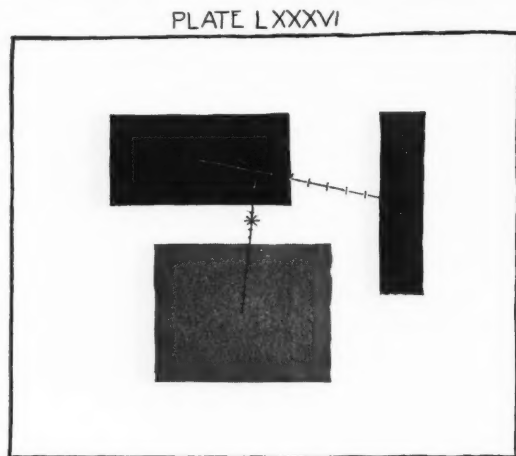
unequal contrasts are desirable do not occur as often as the occasions when a carefully balanced tone arrangement will prove best. If you will observe three tone designs and compare those in which the idea of tone balance has been ignored with those in which the contrasts have been equalized, you will find innumerable examples in which improvement is possible.

Now let us compare all six of the illustrations shown in the first three plates, from the point of view of tone balance and tone harmony. Plate LXXXII, Fig. 1, lacks balance, as we have seen. It lacks harmony because the contrasts have not enough in common. Fig. 2 has balance because the attractive forces are equal. It has more of harmony because the half-tone serves as a common ground on which the contrasts may "reconcile their differences." Fig. 3 is a better har-

mony because the tones are brought into still closer relations; the balance also remains. But in Fig. 4 the wrong tone has again been chosen for the background and the balance is destroyed. The same applies



to Fig. 5; it is more agreeable than Fig. 1, even though it is unbalanced, because it is more harmonious. But by once more equalizing the attractive forces we have a better expression of the subject in Fig. 6. And so, of the fourteen tone schemes through which this little sketch has passed, we will choose Figs. 2, 3 and 6 as the most satisfactory; they illustrate the unity that will



be found in any design in which balance and harmony of tones have been properly considered.

But there is another proposition that entered into the making of this design, and to this question we are now prepared to turn.

It is necessary to recall your attention to the fourth article in the present series, in which a demonstration

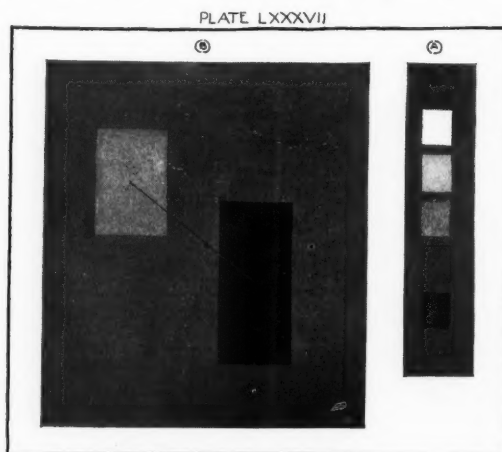
was given of *measure balance* as applied to forces of black and white. The same law must enter into a composition in which tones other than black and white are involved. As a result of those demonstrations the following law was stated:

"Equal measures of equal contrasts will balance at a point midway on a line connecting the centers of the measures."

"Unequal measures of equal contrasts will balance on a line connecting the centers at distances that will be in inverse ratio to the measures."

Now it becomes necessary to understand the application of this law to measures in which the contrasts are *unequal*, in order to strike a consistent balance of all the elements that enter into the making of a picture or a design.

In Plate LXXXV (A) are two measures of black. They will balance at a point midway on the line connecting centers, as in (B). Now, supposing we change one of the contrasts to the half-tone, as in (C), it is apparent that the two forces are not equal in attraction.



If we still wish to balance them at a point midway on a line connecting centers, it becomes necessary to double the quantity of the lesser tone, as in (D). The truth of the statement is evident; but what is the law on which it is based? A glance at the little scale will show that, with white as a background, there are four contrasts. "The force of a spot of paint is its measure multiplied by its contrast." In (D) the measure of black may be represented by (1); its contrast is (4); the product is (4), which is the attractive force of the black spot. The measure of the gray spot may be represented by (2); its contrast is (2); the product is (4), the attractive force of the gray spot. Thus, as the attractive forces are equal the spots will balance at a point midway on a line connecting centers.

Now, supposing (D) is taken and the black spot is changed to light, how can the balance be secured? The conditions of the problem are different; but the same law applies. Here is the statement — work it out for yourself. The measure of light is (1); its contrast is (1); the product is (1), the attractive force

PLATE LXXXVIII



of the light spot. The measure of the half-tone is (2); its contrast is (2); the product is (4), the force of the half-tone spot. It is necessary, then, to divide the line connecting centers into *five* parts, four for the light, and one for the half-tone. If the point thus gained is made the center of an enclosing form, a proper balance of attractions will be secured.

Let us balance three spots in which both measures and contrasts are unequal, as in Plate LXXXVI. The measure of the dark spot is (1); its contrast is (3); the product is (3), the attractive force of the dark spot. The measure of the black spot is (2); its contrast is (4); the product is (8), the attractive force of the black spot. The measure of the half-tone spot

is (3); its contrast is (2); the product is (6), the force of the half-tone spot. Here then are three forces to be balanced. The attraction of each spot is represented by the figures:

- (3) for the dark;
- (8) for the black;
- (6) for the half-tone.

We will balance dark and black first; then balance these two with the half-tone. On a line connecting the

PLATE LXXXIX



centers of the first two spots, *eleven* spaces must be made, eight for dark, the lesser attraction, and three for black, the greater attraction. Now to find the balance-point of all three spots the first two must be

balanced with the remaining half-tone. The ratio here is eleven to six. The half-tone requires eleven parts of the line; the other two tones need but *six* parts. This point becomes the center of the enclosing form.

If you will work out the process through one more illustration, the *law* should then be sufficiently demonstrated.

In Plate LXXXVII is a spot of half-tone and a spot of black to be balanced on a dark background.

PLATE XC



With dark as a background the intervals of contrast are as shown in (A). In (B) the measure of the half-tone is (2); its contrast is (1); the product is (2), the force of the spot. The measure of the black spot is (3); its contrast is (1); the product is (3),

the force of the spot. Their relative attractions then are as *two* to *three*. To balance on a line connecting centers the half-tone spot must have *three* parts, the black spot *two* parts.

With the above examples as a basis, solve these problems:

Balance one measure of black with three measures of half-tone, on a white background.

Balance two measures of dark with five measures of half-tone, on a white background.

Balance one measure of black with two measures of light and one measure of dark, on a white background.

Balance two measures of dark with three measures of white, on a half-tone background.

If you can do these problems you will *know* the law of balance and will understand the why and wherefore of one of the things that counts for unity in the composition of masses.

The three accompanying plates are illustrations of balance and harmony of contrasts, as applied to a bit of representation. It is always an interesting problem to take some little sketch and use it as a basis for a two, three or five tone arrangement, endeavoring to gain a consistent balance of the various attractive forces. Mathematics will not help you here; it is a test of the judgment acquired by experience. It is very much like learning to read; the grammar and the dictionary are useful beyond doubt, but it is not until you can get along without them that you are able to read.

(To be continued.)

Written for THE INLAND PRINTER.

LEXICOGRAPHY.

BY F. HORACE TEALL.

LEXICOGRAPHY—the art of making dictionaries—has had a peculiar evolution, resulting in a fixed method of arrangement, so that all dictionaries are made on the same general plan. The first lexicography consisted in the making of glosses—marginal explanations of unfamiliar words, or of familiar words in unusual senses or applications. When these glosses had accumulated sufficiently, they were gathered into one separate work. A natural advance from this was the lexicon of the whole body of the common language, and the next, and a very important development, was Dr. Johnson's exemplification of word-uses by quotations from literature. Practically no change in lexicographic method has yet followed this, the growth being mainly in additions to the vocabulary and in inclusion of encyclopedic information.

Strong objections have been uttered to inclusion of technical and scientific words in dictionary vocabularies, and to multiplication of definitions, notably by R. C. Trench and by Richard Grant White. These two writers also assert that words made by attaching a prefix or a suffix to a familiar primitive should not be included; for instance, White declares that, since "trust" must be defined, and every one knows what

"dis" adds to the meaning, it is an insult to every one who knows enough for a dictionary to be useful to him to place "distrust" in the vocabulary and define it. This is not in line with the perfectly natural development of lexicography, and need not be further discussed here. It does, however, especially in connection with the rest of White's animadversions, suggest a possibility that the writer himself did not mention — that of making a word-book convenient in size and even more comprehensive in its record than any yet made. This might be done by giving mere lists of various classes of words, of unquestionable usefulness as a mere record of spelling, even if for no other purpose.

Meantime those we have must suffice, but the best should be the one most used — if only we could know one as actually best. As matter of fact, that is a knowledge not at command. Who is to decide? Even the poorest work is sure to be thought best by many people, the votaries of each one including presumably good judges. A newspaper article summarizes the judgment of a writer of whom it says, "He is, both by reason of his education and his occupation, fully competent to pronounce an opinion." That opinion is that, viewed merely as a word-book, the British publication called Stormonth's Dictionary may be taken as the most authoritative and convenient of them all. It was this same dictionary that was said to have been brought by a student to the president of a collegiate institution, to show authorization of some use of a word in a composition, and to have been tossed contemptuously by him into a waste-paper basket. Thus we see how far apart scholars may be in their opinions on such matters.

One of the most positive facts in lexicography is not sufficiently recognized by most people, and is emphasized too strongly by a few. Its records are imperfect, and naturally never can be perfect. It is not true that anything must be right because it is in a dictionary, and many words are as good as any others although they are not in any dictionary. Some newspaper writers have expressed these facts so carelessly that their readers might naturally think their meaning was that dictionaries are not worthy of any credence.

The newspaper in which the strongest contempt for dictionaries was expressed said that the only work of the kind made according to a consistent and scientific plan is still far from completion. In the work alluded to an adventuress is defined as being "a woman on the lookout for a position." No definition could possibly be more inadequate or inaccurate. Its only possible literal meaning is that any woman who seeks a position is an adventuress; and this is not true. The "consistent and scientific plan" does not prevent error. But it would be hard to prove that the plan is any more consistent and scientific than that of any other large word-book. The truth is simply that the plan is more detailed in matters of history, and the work is purely a word-book, with no encyclopedic features and no pictures.

While present-day lexicography is far from perfect, it gives us a practically full record of the words of the language — their form, their sound, their meanings, and their appropriate settings as distinguished one from another. In all respects these records are far in advance of the common understanding of them. Lexicographers have, at least from Johnson's time, increased the potential usefulness of their work continually, and those for whom it is done have not kept pace with the advance by increasing in ability to make use of it. Mere spelling can, of course, be ascertained at a glance and comprehended (i. e., of each word as found) by any person. Methods of indicating pronunciation are arbitrary, and can not be mastered in any dictionary without consulting the key that is always furnished in each dictionary; but the writer knows by personal experience that many persons have false ideas of pronunciation, simply because they have not sufficiently consulted the key.

Definitions have multiplied, in keeping with actual differences of meaning, so that in many instances the one really pertinent is not immediately at command, but must be found by comparison and discrimination. Often some actual difference in the nature of its application necessitates another definition for the word, and many mere objective differences of connection are sometimes covered by one definition. Thus, as one of the simplest instances, no definition is given of "foot" which will account directly for the expression "the foot of the street"; nevertheless, that phrase is beyond challenge as an established usage, and in fact is meant to be included among the expressions covered by defining for the foot of a class, or the like. Persons who should know better have asserted that "the foot of a street" is not good English, giving its supposed omission from the dictionaries as the reason for the assertion.

One of the most inclusive works ever made was forced to save space by running together long groups of words somewhat unimportant, and was accused of omitting "bifurcate" and some other words because they were not found in the regular principal order. This was the most radical departure yet made from the straight alphabetical arrangement, but every large work needs more attention to its arrangement than a mere glance in the regular succession in some cases.

One very common misunderstanding is the supposition that every quotation is given as authorization of the word in the use for which the quotation is given. This is often very far from the editors' intention. In the Century Dictionary "firstly" is defined for use at the beginning of a series, firstly, secondly, etc., and its condemnation is left to a quoted passage from De Quincey. Evidently, the quotation in this instance is not for authorization. The most frequent intention in citing passages from authors is merely to exemplify usage, but sometimes it is just the opposite.

Lexicography is the most useful source of information about words, notwithstanding some inevitable imperfections.



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"LONDON BRIDGE."



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R. C. MALLETT.

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FINANCIAL.

FINANCIAL conditions became complicated with the developments of the months of May and June, and a feeling of uncertainty respecting the immediate future has been uppermost in the money centers. Acute development of the situation followed the numerous local labor disturbances. Primarily the causes are much deeper seated than those due to the unions, but little attention had been paid to them, because the stream of business activity ran along smoothly until the labor troubles pressed upon the attention of practical men the disturbing features that have been developing in the past two years. Back of all is the tremendous expansion in the imports of the country, and the much smaller expansion of exports. Thus far in the fiscal year there has been an increase of \$110,000,000 in imports, against an increase of \$35,000,000 in exports. The grain shipments have not been up to expectations, and the increases are practically represented by the raw cotton shipments.

The fiscal year ending with June shows an importation of \$500,000,000 in manufacturing material, while our entire manufactured export business will be about \$400,000,000. That the expansion in home consumption has reached its limit is confirmed in the reduction of the price of pig iron by the Southern Association to a figure which it is hoped will preclude further foreign imports. Canada was the first to recognize the danger in bringing material from Europe by placing a high tariff upon foreign iron, which was rapidly drying up her own production. This turned the stream to the United States, just at a period when consumption was lessening. The iron and steel interests declare that the outlook is favorable for the continuation of business to the limit of home production.

The past three years have witnessed an enormous expansion in our iron trade, the backbone of industrial activity. We have supplemented the local production in the past year with an import of \$50,000,000 of iron and steel as against \$24,000,000 the previous year. The import of \$500,000,000 manufacturing material in the year compares with \$415,000,000 the previous year. These heavy foreign purchases have contributed to an unsettlement of the financial markets. While foreign balances were held back for a year, the pressure this spring forced out considerable gold without any material reduction in the exchange market, showing a continuation of large unsettled balances.

Fortunately for the business interests of the country, the speculative markets have been receding, and consequently demands for funds have been lessened. True there has been very little reduction of the aggregate loans carried by the banks, but the absence of any fresh demands has permitted a shifting of the burden without any pressure upon the legitimate business interests. Since the high stock market values of last September there has been an average reduction of thirty per cent in values. The losses to the speculative contingent have been heavy; but profits were large in

the periods of promotion and expansion, and in the reaction nothing more than paper depreciation has resulted. The public has been well out of the stock gambling business, and those who hold dividend securities have not suffered any inconvenience, for all of the paying properties continue to report good earnings, and the returns as a rule are now on a five per cent basis as against a three per cent basis of last fall.

Fortunate for the banking and business interests has been the gradual slipping away of security values. The margin operator has been shaken out without loss to the principals, and purely business demands have been promptly met by the banks. The loans have contracted on the speculative side and expanded on the business side. The high rates for money which prevailed all winter and well into the spring fell to a normal figure, and the larger borrowers have provided themselves with funds to carry them over the coming harvest season, when the interior demand will be expanded again.

The serious side of the money market has been the accumulated surplus of the treasury, due entirely to the heavy custom duties. This is illustrated by the monthly statements. That of June 1 shows an increase in the month of \$3,526,000 over expenditures. In the same period the circulation medium was increased \$9,620,000, while the amount in active circulation increased \$7,791,000, practically \$2,000,000 of the increase being held by the treasury. The national bank circulation under the refunding scheme expanded \$15,291,000. There was a contraction of \$5,858,000 in gold, due to the exports of the month. Without this national bank-note increase, the condition might have been an acute one, for, with exports running close to \$20,000,000 on the spring movement, and the treasury piling up \$6,575,000 surplus in three months, there would have been no ease in money rates, but rather an increase of rates, which, with the labor troubles and general uncertainty, would have been attended with disaster.

The drought in the Eastern and New England States, and the floods in the West, have restricted agricultural production. The Government's estimate on the cotton production is the smallest in years, and the floods will undoubtedly be reflected in smaller wheat and corn production. The extent of these can not be measured at this time, but they have the present effect of making financial people cautious. P. S. G.

THE ATLANTA INCIDENT.

"THE Atlanta Incident" has had something of a run as a popular caption in the official craft press, and thereby hangs a tale of unique doings—that is, unique for the American printing trades, though similar conditions have not been unknown in other industries, notably in the building trades. The strike, or lockout, as it is variously designated, of the compositors in the Gate City of the South resulted from

an attempt to enforce the provisions—or a construction thereof—of a peculiar agreement that was the product of an unusual situation. Until about three years ago the business in Atlanta was in what is commonly called "a bad way." With few exceptions, the offices had at one time or another been managed by that sure sign of financial distress, a receiver, and the wages of journeymen were anywhere from 80 cents to \$1.50 a day. There was much unrest among the workers, and on the initiative of the unions conferences of employers and employes were held to consider ways and means of bettering the condition of the trade. One outcome of these meetings was the adoption of an agreement, the preamble to which (written by an employer) asserts:

"It is the intention of the employers to foster and build up the labor unions connected with their business in such manner as to create skilled and intelligent workmen, to better the condition of their employes, and to prevent the possibility of what is known as 'strikes'; and it is the intention of the unions to coöperate with the employers in everything to build up the printing and allied business of Atlanta, and to place the city on a basis whereby the employers can make at all times a fair and legitimate profit on all work."

According to typographical union authority, when the agreement was signed it was specified that the unions were dealing with individual firms. Naturally, as their self-interest was subserved thereby, the employers organized, choosing the name of the Employing Printers' Club and affiliating with the United Typothetae. It is alleged that the Club gave evidence of developing into a "close corporation," and, on motion of the unions, the agreement was amended so that any "reputable employer" might become a party to it. Among the members of the Club was a representative of the printing plant of a patent-medicine concern which occasionally enters the field as a competitor for certain classes of work. This concern looked with envious eyes on a job being done by a regular commercial printing firm, and secured the supposedly "phat take" by methods which constrained the Club to impose a penalty of \$500—part or all of which was to indemnify the firm which lost the job. The patent medicine people refusing to pay the fine, the firm was expelled from the Club. The agreement contains clauses requiring the unions to "coöperate with the employers at any time should any other unions or employers cause trouble," and to forbid their members working "for any employers who are not parties to this agreement." It was the Club's opinion that, all things considered, the offending firm had violated the agreement, and it (the Club), therefore, called on the unions to "strike" that office. The bookbinders, pressmen and stereotypers (the latter, however, subsequently reversed themselves) took this view, the pressmen's international president telegraphing the local union, "If fourteen proprietors are against one, stick to the fourteen," which proves Mr. Higgins to be an opportunist

of high degree. The typographical union demurred, saying it was not incumbent on the unions to discipline members of the Club, and also that the language of the agreement could not fairly be made to bear the construction placed on it by the Club. The compositors suggested that the question at issue be submitted to arbitration, but the employers refused to do so, holding the intent of the agreement to be so palpable that such a reference was unnecessary. The other workers contend that the typographical union has changed front on the proposition, having previously given assent to the Club's construction; they further claim that the present course of the compositors is impolitic in that it endangers the stability of an arrangement that has proved of great material benefit to all concerned, as well as placed the union in an attitude of hostility to what the pressmen call "legitimate printers." The denouement came when some of the Club members gave notice that they intended to conduct "open" offices, so far as their composing-rooms were concerned, and introduced non-union men. This was doubtless done with the intention of provoking a reprisal; at all events, the compositors accepted it as a declaration of war, and promptly quit work, claiming the employers had violated the agreement, thus precipitating a lock-out, while the other parties refer to the affair as a strike.

As is the fashion nowadays, the contestants rushed into court, and the legal fraternity and court attaches will benefit from the proverbial ill wind. The union insisted on personal service of all writs, and it is said one firm that applied for a blanket injunction paid about \$1,500 for one restraining against violence; which, as injunctions go, is well nigh valueless. The primary cause of the trouble—the patent-medicine firm—is suing the other employers for \$50,000 damages. And there are others to hear from.

Whether there has been a violation of a contract, and who are the violators, are questions now before the courts, and, if persisted in, these cases will be watched with interest. It would seem to the lay mind that if the courts in this instance hold the popular judicial view of what constitutes restraint of trade, the agreement, as interpreted and enforced, will be declared illegal. Such arrangements are workable just so long as the interested parties are satisfied with them, but when they are brought into court by some dissatisfied person and examined in the light of the law, there is usually a different tale to tell. They are among the things that can be done by "common consent," and determined opposition jeopardizes success. Some years ago, the Knights of Labor frequently compelled employers to pay a portion of the expenses of a strike or boycott by making the payment of a stipulated sum one of the conditions of "settlement," and the system flourished in New York like the wicked are supposed to thrive. It did not lack defenders, who argued that it was correct from any and all standpoints, just as the successful nation in a war mulcts its defeated antagon-

ist in great sums for war indemnity. Ultimately, it got into the courts, and the judiciary gave it the ugly name of blackmail, putting one or two of the most active promoters of this "equitable compulsory system," as some one called it, behind the bars as a warning to others. This is not written for the purpose of insinuating that the Atlanta Club has attempted to levy blackmail, as the fact that the penalized party was a member of the Club, and subject to its laws, would probably preclude any such charge being made in a legal sense. Nevertheless, there is a possibility amounting to a probability that its methods will not be approved by the courts. W. B. P.

CONTROLLING THE SITUATION.

W. B. P., in a well-known trade paper, comes out very strongly in favor of a sub. list and the rotary system on newspapers. Let's see, isn't that the most popular thing on non-union sheets? None of it in ours, thank you. W. B. P. wishes for a system that will allow the pipe line to work, so that it won't interfere with the internal workings of the office." Thus "X," of Buffalo, New York, in the *Typographical Journal*.

The foregoing is a fair sample of the strange mixture of misrepresentation and ignorance of existing conditions that passes as "smartness" or wisdom with the noisy class which is responsible for nine-tenths of the impractical and indefensible laws on union statute books. I have not come out "strongly in favor of a sub. list" for the very good reason that we have it in substance if not in name. It is reported on good authority that at the typographical union convention of 1901 the officers admitted as much, and also intimated that if the energy and power of the organization were to be directed toward the rehabilitation of the "anti-sub-list law" it would prove a waste of effort. The correctness of that view can not be successfully assailed, and the reasonable inference is that the officers know the members either tacitly recognize the law to be impossible of enforcement with machines in operation, or else they do not wish to see a return of the days when subs. were so numerous and so—well, in charity, let it go at that. Under the circumstances, I urge that the law should be repealed, as no conceivable benefit can be derived from carrying dangerous dead wood.

The writer would be the last one to advocate what "X" calls a "pipe-line" system. In these columns and on other appropriate occasions I have contended that foremen should be unhampered and absolutely free from restriction in the selection of their forces, always excepting, of course, that men should not be discharged on account of any views they may entertain or advocate. "X" and those who think with him are in agreement with this view to such an extent that they deride foremen as incapable who permit their employers to select their forces for them (and I have no particular quarrel with them for that), but they insist that the union shall interfere with the foreman's

prerogatives. If it be desirable that the man who is responsible for the output of an office should not be interfered with in employing help by his employer, how much more desirable is it that the union should not hamper him? The so-called radical's position on this question is more than mischievous—it is worse than ridiculous. Then "X" would have us believe that sub. lists fostered favoritism in the awarding of situations. If he will take the trouble to consult the laws, he will find it was after—not before—the abolition of sub. lists that "favoritism" became such an evil as to demand frequent attention at the hands of union lawmakers. Suspicion and dissatisfaction at the bestowal of situations—and favoritism in disposing of them, if you wish—were the natural and troublesome offsprings of the "no sub. list" régime. Then many subs. were merely tolerated in an office, and when a situation was given out they were ignored, with the result that there were outcries about injustices being done the older subs., every one seemingly losing sight of the fact that to allow those so ignored—which was evidence that they were unsatisfactory in some respect—to continue to sub. in an office was of itself something to be thankful for, and argued strongly against the foreman being malicious in making his selections. To attribute the real or supposed evils existing in non-union offices to the presence of a sub. list is a transparent absurdity. If there be anything in it, what, then, becomes of the good old days of the seventies and early eighties, when sub. lists were in vogue, and for a return of which the old-timers are always sighing? Instead of holding up the non-union office as a bugaboo, it devolves on "X" and his ilk to show why the union should waste time in attempting the impossible while there is so much profitable and needed work to be done; and, if they ever do that, they should next enlighten their fellow members as to where and when the union becomes endowed with the moral right to dispose of what does not belong to it—the situations.

W. B. P.

RELATION OF THE EMPLOYER TO THE FOREMAN.

SHOULD an employing printer make a confidant of his foreman? Yes. So far as may be necessary to give him a thorough understanding and appreciation of the needs, the requirements, the exigencies of the business; so far as may be expedient to acquaint him with the workings of the office as well as the mechanical force; so far as experience shows to be the part of wisdom. So far, and no farther.

This is much more than will be conceded by those printers who look upon a foreman merely as one whose pay is a little higher than that of a journeyman, and who is supposed to see that the work is gotten out on time, but do not regard him as one to whom respect ought to be given, aside from this part of his duties.

But this is erroneous. Mr. Isaac H. Blanchard pointed out, at a recent Typothetæ meeting, that the foreman was in reality the working partner of the busi-

ness office, and that all the systems and schemes and knowledge of actual or possible costs in the world would be quite useless without the right man to see that the information gained in the office was put to best use in the workroom. In order to do this intelligently, the foreman must be given much of this knowledge and taught how to use it. When he does this, he becomes a valuable adjunct, a tangible asset. It is truest economy to acquaint him with these facts, for, by their use, he is enabled to administer the duties of his position to greater advantage and with greater profit.

Among some printers, too, there prevails a fear that if the foreman is made familiar with methods of business he will soon resign to engage for himself, to their own detriment and that of the trade in general. This is not always true, and I think that in a majority of cases those foremen who yield to their wish to "start a little office" would be far less likely to do so, were they made cognizant of the countless pitfalls and dangers that confront all who enter upon a business life without thorough business knowledge and sufficient preparation. And those who did start, being fully equipped, would be in position to do far better for themselves and others.

For every reason, then, it would seem wisest that the foreman should be the confidant of the proprietor.

R. C. M.

AN INDUSTRIAL PACIFIER.

CITIZENS' alliances have been adding to the gaiety of nations by their activity in some of the Western cities. Speaking broadly, these organizations are manifestations of a desire to combat organized labor in the avowed interest of civil liberty and that sort of thing, though it is said that some of the purposes and methods of these same alliances will not bear the light of day—at least, they are not injunction proof. But all that is another story. The mission of this paragraph is to relate an incident of the alliance-union war in Denver, which illustrates what experienced unionists can do. All the smaller and younger of the trades unions had become involved in the series of lockouts and strikes that afflicted that beautiful city during the merry month of May, until it was said ten thousand workers were idle. The struggle was approaching an acute stage, when the Denver Typographical Union was invited to participate and assume its natural position as leader of the labor forces. Enjoying to the full the benefits derived from organization and appreciating thoroughly the elements that make for success in a union, the printers reviewed the situation with much care and refused to become combatants. This was not, however, preliminary to a desertion of the unfortunate workers in the breach, as Denver union was true to them as well as loyal to the interests of the community. Undaunted by the failure of the State officials and the ubiquitous prominent citizens to settle the difficulty, the union declared its intention to endeavor to do so. A committee, composed of five experienced trades-union-

ists, were appointed for that purpose, and it applied the mechanism of mature unionism with such good effect that within five days from the committee's appointment the industrial disturbance was among the things that were. This committee apparently wasted no time and made no false moves. Its first step was to secure the coöperation of five business men, and then invite the chairman of the arbitration board of the local Chamber of Commerce to act with what had come to be known as the "peace committee." Then came the task of devising a basis of agreement which the contending parties could subscribe to without loss of dignity or honor—two intangible factors which give no end of trouble to the peacemaker in the average labor dispute—and which would at the same time give promise of resulting in a speedy and fairly satisfactory settlement. Finally, such a basis was found. Employees were to be allowed to retain membership in their unions; the boycotts and lawsuits arising out of the strike were declared off; so far as possible, the workers were to be reinstated in their positions, and all pending disputes relative to wages or hours were to be settled by arbitration in accordance with a method outlined by the peace committee. The spokesmen of both parties expressed themselves as satisfied with the result, and Denverites, again at work, voted the typographical union "it," as one of the newspapers expressed it in a cartoon. Here we have a labor war which was widely heralded as an example of the woeful effects that follow in the train of organized labor. Yet when the oldest, and probably the most insistent, exponent of trades-unionism took a hand in the fray it was to bring order out of chaos and make reason prevail where hitherto there had been senseless crimination and recrimination. Furthermore, these union men succeeded where others had failed because they had been schooled in the business of selling labor—they are in the habit of discussing among themselves and with employers all phases of the relationship existing between employer and employe, and they also know something of the effect and influence of economic laws on those relations, as well as of the limitations of trades unions. If they were well-to-do they would be called sociologists and public-spirited citizens, but, being poor and unionists, it is the prevailing fashion to malign men of this character under the designation of "labor agitators." The Denver committee was not composed of passive members of the union—if such had been the case, nothing would have been accomplished. Every member has the reputation of being an active, rock-ribbed union man, and several are known as such throughout the length and breadth of the union's jurisdiction. Their names are: M. Grant Hamilton (chairman), F. C. Birdsall, G. T. Williams, W. F. Boardman and W. H. Montgomery.

W. B. P.

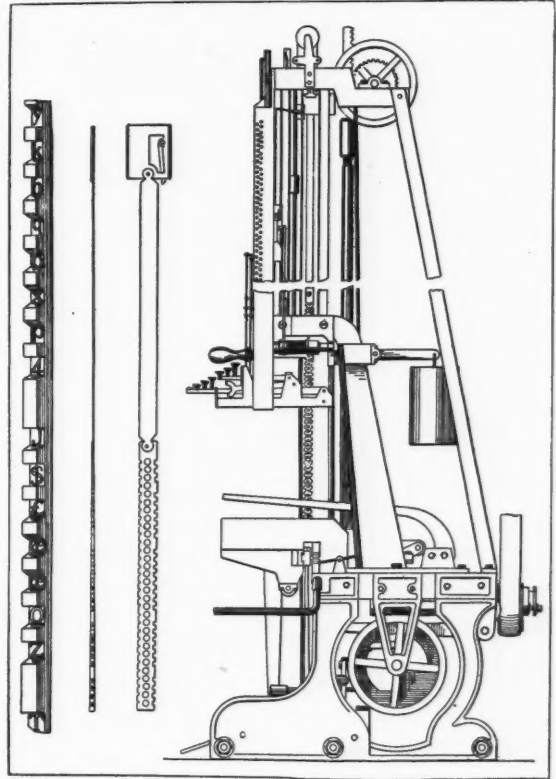
I HAVE been taking THE INLAND PRINTER for the past six or seven years, and would not miss a number for anything.—
Henry M. Schmit, Toledo, Ohio.

Written for THE INLAND PRINTER.

COMPOSING MACHINES—PAST AND PRESENT.

NO. X.—BY JOHN S. THOMPSON.

TO Ottmar Mergenthaler belongs the honor of being the original inventor of slug or line casting machines. The Linotype was the culmination of seven years of fruitless struggling to produce a machine to displace hand composition by various means. Transfer processes, impression letter by letter and line by line into papier-maché, all had their place and use in developing the inventor's mind and preparing it for his

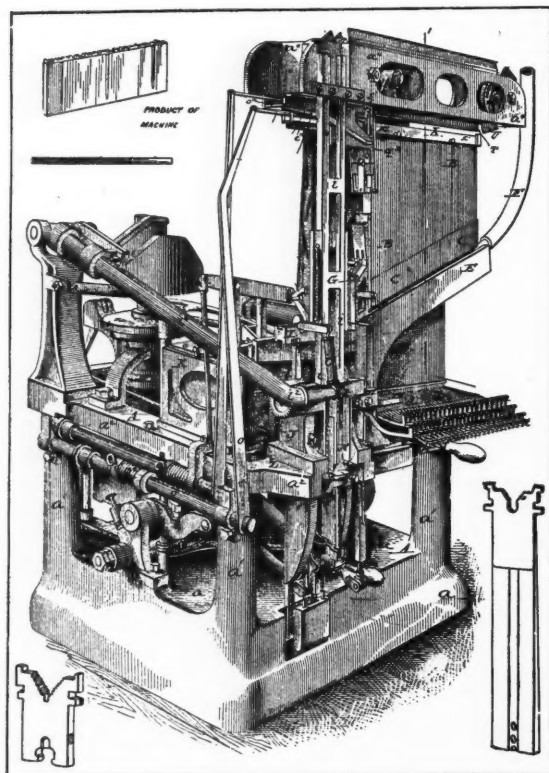


THE FIRST LINOTYPE MACHINE—1883.

crowning success. The Linotype has revolutionized composing-room methods, and more than eight thousand of these machines are in use to-day in all parts of the civilized world.

In 1883, abandoning all attempts to produce a machine on the lines previously prosecuted, Mergenthaler conceived the idea of assembling a line of dies or female matrices and casting into them molten metal to form a complete slug or line of type. Two machines were built and the idea proven entirely practicable. In these machines the letters were stamped on the edges of upright bars, each bar containing the letters of the entire alphabet, the operation of the keyboard acting to set up stops which allowed these bars to descend to the proper distance, when a cast was taken from the aligned matrices. The wedge justifier, over the invention of which litigation afterward developed, was incorporated in the second machine built, in 1885.

The impossibility of making corrections as soon as discovered led to the conception of the independent matrix machine, which was next built in 1885, and this marked the advent of the Linotype as a new factor in the printing world. Over two hundred machines of the new pattern were constructed, sixty of which were sent to England, leading newspapers in both countries



THE SQUARE-BASE LINOTYPE - 1885.

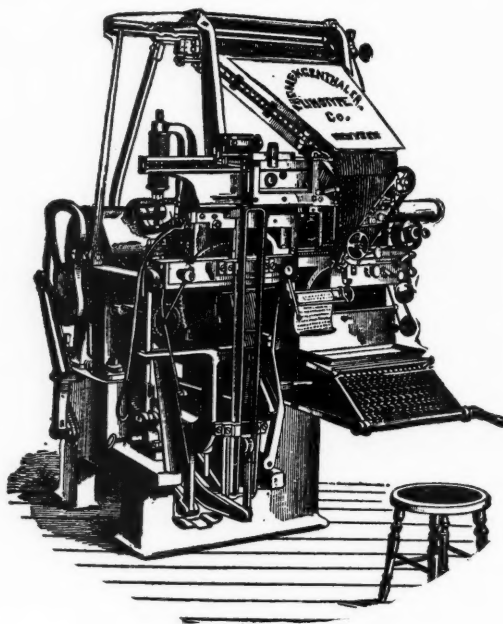
installing them. This style of machine would scarcely be recognized as a Linotype by users to-day." The matrix channels were upright tubes, an air blast was required to blow the matrices into the assembler, and electricity was employed in its operation. These objectionable features were eliminated in the next pattern invented by Mr. Mergenthaler in 1890. This machine was a vast improvement over the previous style, and with the exception of its square, massive base, weighted justification levers, and other minor details, resembled the present form of Linotype. Hundreds of machines of this pattern were constructed, and found ready sale. Factories were established in Toronto, Canada, Manchester, England, and Berlin, Germany, the American factory being removed from Baltimore to Brooklyn, New York. Mr. Mergenthaler's active connection with the company ceased at this time, though he continued to make improvements on the machine until the time of his death, which occurred in 1899. Under his contract with the various promoters of the Linotype, the inventor received ten per cent of the cost of building

the machines made in this country until the year 1890, when a royalty of \$50 on each machine sold was accepted in its stead, which royalty continues to his heirs.

To avoid the use of the double-wedge justifier, which was then in litigation, in 1894 Mr. Mergenthaler invented and built 225 machines equipped with a step-justifying device, using a graduated single wedge, this device giving uniform satisfaction to its users, but this construction was discontinued when the patent in question was purchased by the Linotype company.

Another style of Linotype was invented by Carl Muehleisen, superintendent of Mr. Mergenthaler's factory in Baltimore. This was called the "Twin" Linotype, it being equipped with two magazines and two keyboards, side by side, but assembling the matrices at a common point, the idea being to increase the capacity and range of work done by the machine, a single magazine containing but ninety characters. Several of these machines went into use, but the invention of the two-letter matrix simplified the process and arrived at practically the same result.

The Linotype has developed, step by step as experience directed, and improvements are still going on.



THE SQUARE-BASE LINOTYPE OF 1890.

The symmetrical column base has improved its appearance, while the product has been gradually perfected until little is left to desire in this respect. The two-letter matrix, universally adjustable molds and quick-change attachments bring all classes of straight composition within its range, while experiments are being conducted with a view of enabling tabular matter to be set which requires vertical brass rules. The latest Linotypes permit any size of type from agate to pica to be composed in any length of line from five to

thirty ems pica, and equipped with double magazines, recently introduced, enables matrices to be drawn from either at the will of the operator. Fifteen different languages are now set on the Linotype in as many different countries.

Linotypes are so universally used that the mode of their working is familiar to nearly every one. Briefly stated, the operation of the keyboard releases a small brass die, representing the letter, which falls by gravity to the assembling point. Long steel wedges are

thousand ems nonpareil per hour have been set on the Linotype, the average speed of all operators being about five thousand ems per hour. The cost of the machine, minus late improvements, is \$3,000.

(To be continued.)

Written for THE INLAND PRINTER.

STATIONERY STYLES OF THE SMART SET

NO. IV.—BY FLORENCE HEATH.

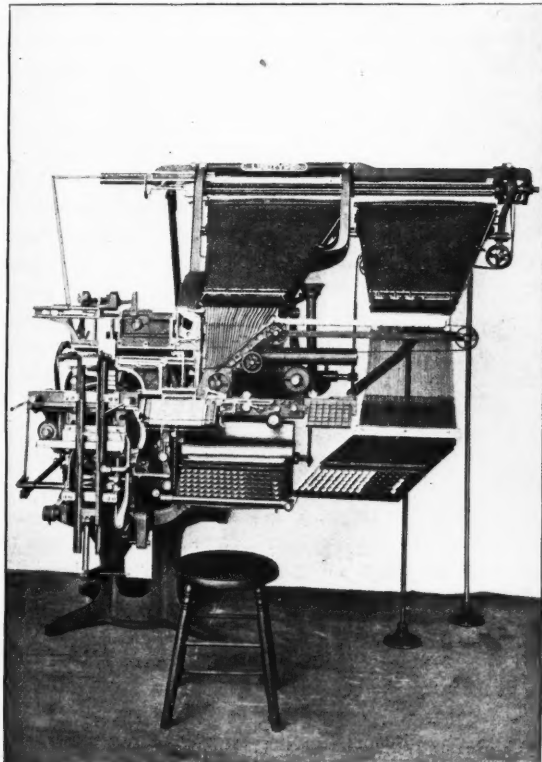
THIS is indeed the age of the engraver's art, and not the least of his labors is the invention of new lettering or rather the remodeling or varying of the old types to satisfy the ever increasing craving for change in the engraving of invitations, visiting cards, etc., for the polite world. Fashion having decreed that old English letters should supersede in elegance and popularity the correct simplicity of script, society, after a couple of years' indulgence in this old-new form, while still approving it desires it in a new dress.

"Is there not some little detail which will distinguish my new cards from those of the past two seasons?" asks the hostess of many entertainments, and forthwith the ingenuity of the artist must be brought into play. Some recent very effective results of his labor it may be well to describe for the benefit of those who are searching for novelty which does not pass the boundary of good taste.

For example there is the two-toned shaded old English type with heavy outer lines and the inner engraving of perpendicular strokes instead of the slanting lines of the regulation shaded old English as it has been known heretofore. Another variation is the early shaded old English with drop letters in light tone and broad type.

The Roman type has also undergone some changes under the name of Parisian Roman. This style shows the broad Roman letter outlined with a shaded insert, making a heavy center with light outer edges.

This style is printed on rather light-weight paper, of the conventional size for such invitations, and folds once through the middle, the engraving being of course



STEP-JUSTIFICATION LINOTYPE WITH "TWIN" ATTACHMENT.

dropped between the words, and the line when full is conveyed to a point in front of a pot of molten metal, where the wedges are driven upward to justify the line and the dies presented to the mold which forms the body of the slug. After the cast is made the matrices are elevated to the top of the machine and returned to their proper channels to be used over and over. As each matrix for a certain character has a certain number of teeth on its upper edge from which it depends from rails which end when its proper channel is reached, the matrices drop unfailingly into their respective compartments. The slug, bearing the characters received from the matrices on its printing edge, is trimmed by knives on the bottom and sides, and deposited in a receiver—a solid lin-o'-type.

The machine occupies twenty-five square feet of floor space, weighs nearly one ton and is run by a quarter-horse-power motor. As high as fourteen

arranged so that no word falls on the crease. The above shows the newest form of expressing the year of the marriage, "One thousand nine hundred and three" having the preference over "Nineteen hundred and three" for the nonce.

Admirers of the Roman lettering are also using the French Roman engraving, which shows a graceful

Mr. and Mrs. Gustav Franklin
request the honor of the presence of

at the marriage reception of their daughter
May Louise
and

Mr. Ernest Hammond
on the evening of Wednesday, the fifth of June
one thousand nine hundred and three
at nine o'clock
at 4848 Lake avenue
Chicago

type, tall, narrow and spurred in contrast to the broad Roman letters, which look squatty beside the new variety. But whatever may be the choice of the bride-elect in the engraving of the wedding announcements, it is absolutely essential that the visiting cards of the newly wedded pair, as well as all of the cards enclosed with the announcements and the later postnuptial invitations, be of the same type that is chosen for the wedding announcements. A miscellaneous assortment of samples of the engraver's art is not desirable for the society man or woman.

At-home cards to be enclosed with the wedding announcements are showing a marked change from the form heretofore prevailing in the arrangement of the wording. Where formerly these cards read thus

At home
after July the first
Tarkio, Missouri

the present increase in the size of the card makes it possible to give more character to the appearance of the announcement as in the following:

Dr. and Mrs. Leland King Stewart	
At home	Hazelwood Inn
after the first of July	Edgewater

The card of admission to the church, enclosed with the above at-home announcement, is correspondingly pretentious and reads: "Please present this card at Sixth Presbyterian Church Vincennes avenue and Thirty-sixth street." No punctuation mark of any kind is permissible on the correct invitation, whether it be for a wedding, tea or reception. Invitations for evening entertainments are preferably engraved on a double sheet, while the single card is used for afternoon affairs. This rule is not invariable, however. For the hostess who entertains often the following correct form, which may be completed in writing, is very convenient:

Mr. and Mrs. Samuel Barrett Edmonds	
request the pleasure of	
company at	
on	
at	
310 Lake Shore Drive	

With a supply of these cards on hand it is not necessary to leave an order for the engraver every time it is desirable to entertain, as the blank space permits the insertion of the word form of entertainment. Thus the card may be issued for a dinner, dance, musicale or card party as fits the occasion.

The habit of using visiting cards instead of engraved invitations for informal afternoon entertainments, while not strictly correct, is very generally finding favor because of the ease with which these impromptu invitations may be sent out. In view of this custom the style of visiting card, which places the address in the center, directly beneath the name, has the advantage over that

with the street and number engraved in the lower corner, the former leaving more room for remarks, as in example 5.

Mrs. Ernest Harmon Everett
323 Michigan avenue

The day and hours of the "at home," and even the name of a guest to be met may be inserted without crisscrossing in and out between the engraving, the card preserving a neat appearance. Where, however, regular at-home days are engraved on the card, the older form of placing the address in the lower right-hand corner and the day in the lower left-hand corner is more satisfactory.

The newest thing instead of the small note paper or the visiting card for regrets, is the correspondence card in fabric finish, in size about like the ordinary post-card and in thickness what is called a three-sheet card. This comes in white and all the paler tints in vogue for stationery, and the plain or embossed monogram may be used with it if desired. This correspondence card is quite the fad of the moment, and indeed there seems to be no reason why it should not last for some time.

With the hot weather at hand one of the smartest entertainments for the hostess of the summer home is the *fête champêtre*. For the outdoor evening affair of a formal nature it is customary to issue invitations very similar to those for the formal indoor reception, the names of both host and hostess appearing on the sheet, which should be a double one. The cards read "Mr. and Mrs. Hartley Smiley request the pleasure of Mr. Horton Eaton's company on Thursday July the twenty-second from eight to eleven o'clock Oconomowoc Wisconsin," and to the left in the lower corner should be engraved the nature of the entertainment. If the lawn party is an afternoon affair the invitations may be issued in the name of the hostess only.

(To be continued.)

A MARVELOUS METAL.

Marvelous results are expected from experiments now being made with radium, the new metallic substance which is so rare and precious that it was rated at first at \$1,000,000 per pound, but has since been reduced to \$900,000. It is said that there are only two pounds of radium now in existence, and only one grain of it, \$60 worth, so far has come into the possession of America, the particular owner being a New York electrical engineer. The metal is the discovery of Madame Sklodowska Curie, a Polish woman who is associated with her husband in scientific work in Paris. Radium is a white crystalline powder, a combination of several metals, with an illuminating power that casts the famous Röntgen rays literally in the shade. Its rays, it is said, can pierce three feet of iron, take photographs in closed trunks, and burn through metallic cases. So far as is now known, radium retains its full strength perpetually. Its rays travel almost as fast as sunlight. Professor Curie, the husband of the discoverer, says he would not dare trust himself in a room with a kilo of pure radium, as it would destroy his eyes, burn the skin off his body, and perhaps cause instant death. From carrying a small metallic case, containing a small bit of the metal, under his arm, he sustained a burn which was fifty days in healing.—*Leslie's Weekly*.

Written for THE INLAND PRINTER.

THE PRINTER FROM TUCSON.

BY THOMAS WOOD STEVENS.

AS young Staynor wandered back to the office of the *Sundown Gazette*, after his customary midday repast, he mumbled to himself certain considerations highly derogatory to Sundown as a city, and to the *Gazette* office as a field for his endeavors.

"This town," said he, "will never amount to a row of hen's teeth. It's so dead, and the corpse so dry, that nobody will come and bury it."

This had been young Staynor's opinion ever since his arrival, but on this day it came home to him with a new force. The deserted streets lay baking in the white sunshine; there was not so much of visible life as might be indicated by a Mexican loafing in the doorway of a "dobe." The entire male population had gone down to San Filippo, to see the roping contest, and Staynor felt himself more alone than ever. Yet, on returning to the office, he was not agreeably surprised to find some one there before him; he had seen no horse outside, but on entering he was greeted rather cordially by a man who sat by the empty stove in the shop, having disregarded the "No Admittance" sign which decorated the door between the composing-room and the front office.

The visitor was Mr. "Grizzly" Bray, known to the present owners of the paper as a six-year "dead" subscriber; Mr. Bray had, it was said, driven a yearling calf into the *Gazette* office, and demanded that his subscription be booked and continued "till the calf had growed and was et." To which bargain the former editor had agreed, only stipulating from the top of the case rack that Mr. Bray take the calf out of the office until it could be otherwise disposed of.

When Staynor first came to Sundown, and was told this story, he looked with some admiration on Grizzly. But the gentleman had done nothing of equal merit since, and that was in a time when Staynor had lain awake nights waiting for somebody to "shoot up the town," as narrated in western fiction. In the long inglorious peace that followed, Grizzly's halo had faded away.

So Staynor returned to his seat by the window, and the society novel, that had at least the merit of reminding him now and then of civilization, which to Staynor meant Cleveland, Ohio. After a few minutes Grizzly crossed one leg over the other and remarked, "They had some little trouble down to San Filippo this mornin'."

"That so," said Staynor, coldly.

"Yep. Somebody shot Bill Marshall."

"Gee," exclaimed Staynor, forgetting about civilization, "How'd it happen?"

"Dunno. Bill got ugly, and somebody up and plunked him."

"That's bully. Did they catch the fellow?"

"Hadn't when I left."

Cross-examination developing the fact that Grizzly

knew no more about the matter, conversation lagged. There was a long pause.

"I hear," said Grizzly, that you've got a new printer coming from Tucson this week."

"Yep."

Another pause.

"I used to be a printer myself."

"Did you?"

"Yep. I could stick a snag of type when I was in form."

Staynor made no reply. "Don't you believe me?" said Grizzly, in the voice of one wronged by suspicion. "Sure I believe you," said Staynor.

"Why I'll bet you —"

There was a sound of hurrying hoofs in the street outside.

"What's that?" asked Grizzly, in a disinterested voice. Staynor looked out.

"It's Murray and four — yes, five — other fellows, all riding like the devil."

"Where are they going?"

"They're stopping at the Palace Bar."

"Are they going in?"

"Nope. Just hitching. They're coming down the street, all but one, and he's staying with the horses. Murray's stopping at Roderigo's barber shop."

Grizzly arose languidly, stretched himself, and remarked, "They want me."

Staynor looked around quickly.

"Yes, they want me; fer shootin' Bill Marshall; I didn't think Murray would have sense enough to come here before night."

Staynor started to close the window; his shaking hand went through the paper that was pasted across the sash where a pane of glass was missing. "Gee," said Staynor, wringing his fingers as though they had gone through the glass and been frazzled accordingly. Grizzly took off his coat and hung it up behind the door.

"Now listen to me," he said with an authoritative voice. "I'm that new printer from Tucson, if anybody asks you. Gimme that eye-shade. Where's that old black coat of Riley's? Thanks. Now go in the other room, and don't let them come in here. I'll be sticking type. If they look in the door it won't matter. Take your book."

Grizzly took off his spurs and put them in the pocket of the editor's coat. Staynor went into the front office with the book. They waited several hundred hours, and Staynor read all that time from one page, and could not get the sense of that. He only knew it was something about Lord Connyrauch being bored at Mrs. Glassmere's house party. Inside, the type clicked slowly, as though the compositor were preoccupied.

In course of the desperately quiet ages, Murray opened the door and came in, closely followed by his four lieutenants.

"Seen anything of Grizzly Bray?" he asked, sharply.



From oil sketch by
Miss Alice Cleaver,
Art Institute, Chicago

"I USED TO BE A PRINTER, MYSELF."

"N-no," said Staynor. "I—I don't know him."

"Who's in there?" Murray waved his left hand toward the composing-room door.

"Our new printer—fellow from Tucson."

Murray peeked through the transom. Staynor shivered.

"All right. When'd that duffer arrive."

"This morning."

Murray started to go out. Staynor drew a quick breath. One of the men stopped and growled.

"The h—I you say," said Murray. "There's been no train, and that kind of cattle don't ride ponies."

He swung back and thrust the door open. There was a noise of many guns, of broken glass, and loud cursing. Through the smoke Staynor saw Murray and his men go as one bolt into the composing-room. In an instant more the storm-swept office of the *Gazette* was empty. Staynor, very white and babbling things profane to himself, went into the composing-room and picked up the stick that Grizzly had just been using. Without knowing what he was about, he read:

local col 1. MUST

Our esteemed fellow-citizen, Mr. James Bray, familiarly known as "Grizzly," left the city Tuesday afternoon for an extended journey. He does not expect to be in our midst for some time. Mr. Bray's departure is regretted by many prominent people of the vicinity, especially as he left no definite word in regard to his future address. It is safe to suppose, however, that he will return to our charming city ere the sands of his genial life are run out. Here's luck to you, Gr

THE EDITOR'S TRIBUTE.

The representative of the Great Western Typefoundry, *Pointers*, of Kansas City, Missouri, says that the editor of the *Greensburg Signal* printed a picture of his wife in a recent issue of his paper and dashed off the following verses, entitled "Why I Wed Her," to go under it:

It was not because she's handsome,
Though she is,
So they say;
And I guess it must be true, 'cause
I hear it
Every day.

Neither was it that she's gracious,
Tho' she is,
To my mind;
And as gentle as an angel,
And as pure,
Sweet and kind.

Nor was it because she's wealthy,
For she's not—
Not in gold—
And that counts for very little,
Anyway,
We are told.

But it was because I loved her,
With a love
Most intense;
And because I had discovered
Her good, hard,
Common sense.

SOUND ADVICE.

The discussion of the subject of prices charged for printing has brought us from W. H. Wagner & Sons, Freeport, Illinois, the following letter which was sent in reply to a customer:

DEAR SIR,—Yours enclosing \$1 for one cut, No. 1201, received, and same has been forwarded by mail to-day.

We note what you write in regard to our prices on cuts being high, but we do this for a purpose, which is that we do not care to foster low-priced, cheap competition.

We notice that you quote R. C. cards at 45 cents for 100 or 80 cents for 250, etc.

How you can figure any profit at these prices on this class of work we fail to see, and if the time and figures which we present herewith are only approximately correct you will see that you are the loser.

Figuring that it will take ten minutes to take the order, fifteen minutes for composition, ten minutes for lock-up, fifteen minutes for printing, ten minutes for distribution, thus making one hour in all, which, at but 40 cents an hour, with 5 cents for postage, etc., and 5 cents added as cost of the one hundred cards, which is very low, will make them cost you 50 cents, and you offer to print them for 45 cents. What we have stated applies to other quantities as well.

Where do you make your money to pay for taxes, rent, insurance, wear and tear on type and machinery and other items of expense that occur in conducting a business?

You should certainly get 90 cents for one hundred cards, including postage.

We do not wish to dictate what prices you should charge, but simply wish to draw your attention to the fallacy of making such extremely low prices when you could get plenty of work at the right prices by turning out work of good quality.

Assuring you that what we have written has been done in a friendly spirit, we are
Yours fraternally, W. H. WAGNER & SONS.

A NEWSPAPER TEXT-BOOK.

Two Pennsylvania colleges, Swarthmore and Bucknell, have chosen the Philadelphia *Public Ledger* as a text-book to be used as a model of journalism in their classes in literature. It is a pretty compliment to the *Ledger*, which has long been one of the most respectable papers in America, and highly acceptable to a large constituency. As a family newspaper for Pennsylvania, the *Ledger* is admirable, and the Swarthmore and Bucknell young men will find profit in studying it; but of course they will not learn all about newspapers from that journal alone. The *Ledger* has never got very far, for example, in developing the possibilities of type, color, pictures and the ingenious combination of morality, fireworks, politics and sensation, in which other journals of the time so conspicuously excel. Some colleges now give slum courses in sociology. To a like end Swarthmore and Bucknell might profitably give slum courses in journalism, and for that, of course, they will need to supplement the *Ledger* with other papers. It should be made clear to the students that newspapers nowadays are made, like coats, to fit the user, and that the quality of a newspaper, taken in connection with the character of its advertisements and the size of its circulation, tells the informed observer a good deal about the character of the population that supports it. No student of newspapers or of humanity can afford to ignore the newspapers that are made for the millions, by the million, and sometimes by millionaires.—*Harper's Weekly*.

"WHAT YOU HAVE TO DO, DO QUICKLY."

It is doing things that counts. To know how to do things may or may not be valuable according to the use that is made of the knowledge.—*Retailer and Advertiser*.

ALWAYS SO.

I am a new subscriber to THE INLAND PRINTER, having subscribed just last spring, but this fact goes to prove that it does not take age to cultivate a warm friendship for so valuable a product of the press as THE INLAND. Although out of the printing business for the present, I do not want to miss a number. It will serve to keep alive the memories of a printer's career, and, like vaselin on a composing-stick, prevent one from becoming rusty while out of use.—*Samuel Whittaker, Kansas City, Missouri*.

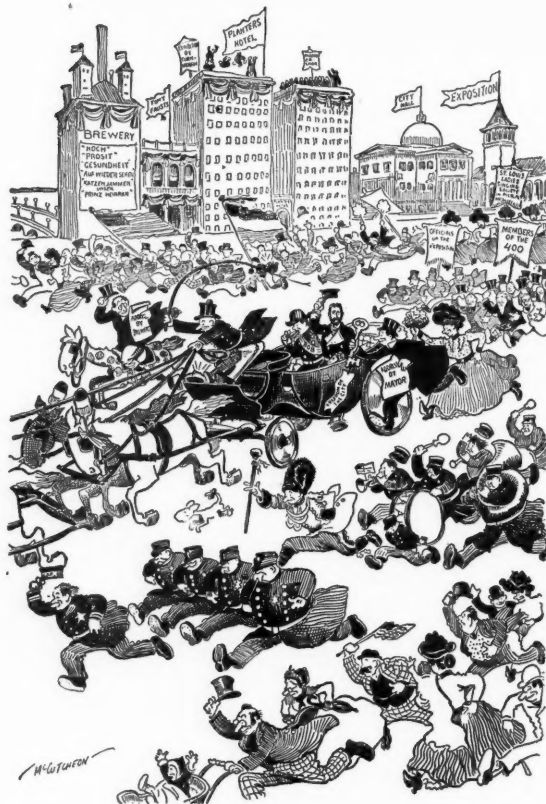
THE VACATION SEASON



AT LAST WE ARE TO HAVE FOX HUNTING NEAR CHICAGO

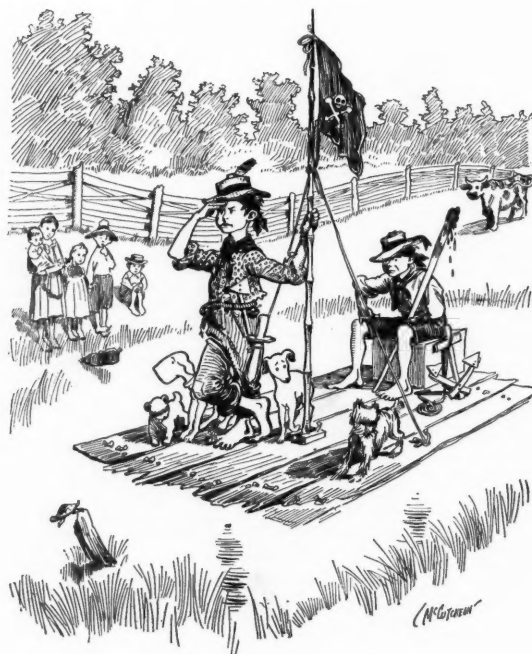


ENTERTAINING PRINCE HENRY



TEN MINUTES IN ST. LOUIS

A BOY IN SUMMER-TIME



THE PIRATE CHIEFTAIN—"We're surrounded by perils. Behind Us is a Herd of Wild Buffaloes, on One Side Is an Unfriendly Shore Swarming with Hostile Natives, and in Front of Us Are Breakers and Deadly Reptiles."

THE MAN AT THE WINDOW

BY THOMAS WOOD STEVENS.

IN his introduction to the book, "Cartoons by McCutcheon," Mr. George Ade notes two points of distinction between John T. McCutcheon and other cartoonists; these being his lenient treatment of public men, and his frequent incursions into other than political fields. Both are excellent points for Mr. McCutcheon, although they do not seem quite so unique as Mr. Ade seems to think. Several of his colleagues have both these methods in common with Mr. McCutcheon. There are other things in which he is not so easily approached.

It is by no means logical to suppose that McCutcheon invented either boys or dogs. Yet it is a fact, recognized in the mind of the general public, that both—or at least several types of both—when used for humorous purposes, are his peculiar property. No one else has drawn ("created" is the phrase) just such dogs or such boys. And they have made their author known as far as the Anglo-Saxon has forced his iron fetters round the world. Yet if you will watch a half-grown pup for half an hour—watch him when he is between the moods of playfulness and slumber, when he is out on the porch in the sun, and when every insect becomes to him alternately a miracle and a deadly bore—he expresses both viewpoints and all that lies between—and you will see that McCutcheon has not by any means exhausted the comic possibilities of his dog. The same may be said of the boy, though the period of observation should, of course, be extended.

Mr. McCutcheon's book gives a fairly representative collection of the ideas that have made him famous. In a very interesting article, recently published in the *Saturday Evening Post*, he has told all about his work, and has formulated the creed by which he conceives it. His book shows clearly how well he sticks to his text.

Thus he makes a plea for gentleness and humor as opposed to rancor and sarcasm; and lo, we find that this plea is backed by every line he draws. As a result of this, no less than because of his intimate and homely originality, he is known and beloved throughout the land. When he does turn his attention to serious matters, his argument has added to it all the weight of public affection; meanwhile the "powerful" cartoonist stirs his momentary breath of dissension and hate—and is disregarded and forgotten.

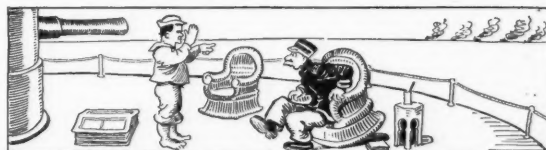
When we think of the number of opinions, both political and social, that are formed and grounded by the newspaper caricaturist, obedient as he is to the policy of his paper, we see how valuable a thing is this absence of violence in the leaders of the art.

McCutcheon has been particularly happy in the material he has used in his series drawings; and, as he himself explains, the use of the series has been something of a boon to him. While his pictures of the boy were running, for instance, the series bridges the difficult days when the regular search of the news columns disclosed no brilliant possibilities. In fact, while he has disclosed many "honest shifts of the profession," he has also shown his own special cleverness in taking advantage of them—which is, perhaps, sufficient reason for their disclosure. A series, if it fails to hold the popular interest, is the most melancholy thing imaginable—unless it be a dull serial story, which amounts to a number of pages that stand like grave-stones in each number of the magazine until the dismal affair has been cleared away. There is much

of truth in the phrase "the cartoons that made Prince Henry famous."

Even richer in humor than the pictures that celebrated the visit of the sailor prince is the series beginning with "The Vacation Season," and including "Reading the Declaration of Independence," "Circus Day," and the college cartoons. These are executed, like the "Social happenings at Bird Center," in the manner of crude open-line woodcuts, and they represent what is, to most people, McCutcheon's most effective method. A large number of figures is shown in each, many independent groups, each with a dramatic action of its own, are used; the result is a panorama of fun which merits close attention for several minutes. The author's unusual skill in

THE NAVAL MANEUVERES AT NEWPORT



the portrayal of emotions and intentions by the simplest means renders the small figures as interesting as much larger ones might be in other hands. His open and more striking effects are not often so good, partly, perhaps, on account of the careless drawing in which he indulges when he attempts to get away from the caricature vein.

The series dealing with the doings of society is also done with great felicity and considerable insight, the "Horse Show," the "Fox Hunting" and the golf pictures being crammed with delightful observations; also the diversions of the multitude ("hoi polloi," in McCutcheon's phrase), "Sunday in Lincoln Park," and "A Trolley Ride along the North Shore," etc., are overflowing with a most satisfying good-nature.

There is no artistic subtlety about McCutcheon, no special cleverness of composition, no beauty of handling. But he

always tells the story with perfect directness, and, more important than anything else unless it be his sense of common, vital humor, he always has a story to tell.

The book, published by McClurg & Co., is rather attractively put together, and artistically though not too securely bound. Some of the pictures are slightly blurred in printing, as though the plates for the book had been made from proofs instead of the original drawings, or had been much used. An index to titles of drawings would have added more to the book than Mr. Ade's introduction.

* * *

They come more frequently than the seasons, more surely than the harvest—the high-minded ones who denounce the limited edition. Usually the detractors are extreme socialists, who have some slippery trick of turning the vices of the great socialist bookmakers into coruscating virtues; occasionally they are like Mr. R. Coupland Harding, strenuous individualists who denounce the socialists along with the rest of the subject—commingling alien dust in common and intimate damnation. But none of them seem to consider the question from the ordinary viewpoint held alike by those who make and those who buy the books.

It does not seem to me that there is any special crime in the printing of three hundred copies of a given book. We will suppose it is to conform, as nearly as may be, to the ideals of the designer and publisher; that it is to be made permanently and soundly on hand-made paper; that the presswork is to be of a certain standard, and the type of a nature which the designer considers appropriate; that it is to be decorated or illustrated thus and so; and bound as its makers desire. Good. Now, let the text be what it will, if it is worth all this thought from men who know enough to do the thinking, there are not many men who want to read it, and a far smaller number who want to buy.

Then, when the book is done, a number of those who want and could buy are not pleased with the type, or the paper, or the decoration, or the binding; purely a matter of personal taste—to which all men have a legal right. But note how the demand for the book has dwindled; after all, it was the publisher and the designer who wanted the thing most. It is always so, if the thing is worth while.

The publisher foresees the dwindling of the demand. He knows not many will want the book as he wants it. But he has put money into the decoration, and hand-made paper is expensive stuff. Only three hundred can be sold—this much he knows. So he calmly figures up what the book has cost or will cost, adds his profit, and announces the price; surely all this is legitimate enough.

At the last he puts a number on each volume and says that three hundred, but no more, have been issued. For this he has several reasons. In the first place, the notice in the book gives an individualistic—perhaps selfish—pleasure to certain of the buyers; they like to say, very absent-mindedly, "Limited edition," when they take out the book to show to a friend. In the next place, it forces the people who intend to buy into remitting promptly, and keeps the publisher from holding the volumes on his shelves—and his investment tied up—for an indefinite period. And lastly, if fickle Fame should ever turn her face to him, he knows that his work, his dream, can never be confused with others, and that in the libraries of the distant future each book he made will be known and valued, and the work he wrought to suit himself will keep his name alive.

Surely nothing here goes beyond the limits of praiseworthy endeavor; the whole proceeding is distinctly better, ethically and economically, than most of the affairs that pass under the name of legitimate business.

Aside from these considerations, he would be a bold man to say that books made in limited numbers are not better, from

a craftsman's standpoint, than the ones turned out by the million. The mere fact that they are higher in price, and that the difference goes into the work and material, would indicate the possibilities of a better result—just as in all other crafts. And perhaps the highest merit of this class of work is in its value as a pattern, a model, a source of new thought and new inspiration to the makers of more humble wares.

Whether they have been socialists or not, practically all the publishers of limited editions have worked along the lines noted, and for virtually the same motives. Here and there we have seen dishonesty among them, as when the stated limit has been grossly exceeded—and communistic pretensions have not remedied this form of fraud in some of its most flagrant cases; and now and then we see the limit of the edition used to justify curious juggling with the prices of the completed books.

For one, I fail to see where the consideration of socialism enters into the proceeding. It is merely a ghost of some ideas that have been tangled up in the craft by some of its most gifted workers, and it is now played upon by lesser men, for their own advertisement. The ghost is weary, but they will not let it down. Nobody makes limited editions as an argument for a change of social and economic conditions. That part of the game is graft.

Workers in other crafts who dedicate their efforts to the production of artistic luxuries are permitted to work in peace; they do not have the socialistic bogey thrust upon them. Nobody bothers the jewelers, or the worthy gentlemen of Italy and France who purvey our bric-a-brac. Only the makers of books are affected, and they are touched solely because some of their number constantly pretend to be preaching a philosophy, when they are really engaged in making a meager living by a very pleasant form of trade.

And whatever the *Philistine* may say, no true book-lover fails to feel the little thrill of satisfaction that comes when he opens a good book of limited edition, especially if he finds his own book-plate inside the cover. And, too, there is a joy in knowing that some authors are not mendicants at the great and withal kindly doors of commercialism.

At its worst, I think it probable that the crime lies not in the limit, but in the statement of limit; which is not really vital at all. Anyway, the human race is plagued by deeper wrongs than this, and surely the curses that have fallen in this direction might have been better aimed.

"FLAPDOODLE" IN THE POSTAL SERVICE.

A new book of regulations for the guidance of the public is soon to be issued by the Postoffice Department, in which one of the subjects treated will be that of torn stamps. The post-office officials are quoted as saying that the ignorance of the public in regard to the use of torn stamps is "almost universal." A torn stamp can not be used under the rules of the department, and yet thousands of people, it is declared, are in the habit, when a stamp has been accidentally torn, of pasting it together and putting it on an envelope. It seems to us that in this rule, of the existence of which the public is so strangely ignorant, we have an excellent specimen of the petty, stupid and utterly needless regulations and restrictions which the department at Washington has introduced into the postal service for no other end, apparently, than to make the use of the mails by the people as costly and embarrassing as possible. If the rules of the service were as few and simple as they should be the department would not need to issue an encyclopedia to teach people the art of mailing a letter. If a new and unused postage stamp is accidentally torn, as often happens, there is no earthly reason why the possessor of it should not adjust the two parts and use it on a letter, and any rule requiring that letters so stamped shall not be delivered is a silly piece of official flapdoodle.—*Leslie's Weekly*.

Written for THE INLAND PRINTER.

SLUG 6 AS A CHAUFFEUR.

BY LEON IVAN.

SLUG 6 having ratiocinated the labification of casework till his vista assumed an olivater hue, with such prospects of obtenebration that he was compelled to acquire the foliage of the nicotine plant prepared for mastication by obtestation, he then took a course at the Inland Printer Technical School, doing so well by punching the keys that he boarded at a hash foundry with the chauffeur for A. Million Billionaire, Esq. Slug 6 and the Choff. got locked in the same form and made many a run two-on when the machine needed exercise. One Sunday morning Slug 6 met the feeder according to copy to take a ride, but the Choff. had a display head, having just got home from a dance and it looked as if their stock was out, but Slug 6 pleaded that he had subbed till he knew the keyboard, so the Choff. gave him the quoin key and told him to go to the hell box with the machine, as he intended to commit suicide anyway if his head did not get better.

On the way to the barn Slug 6 explained to the feeder that the automobile ran as easy as a Miehle, so that if he would run the caster they would punch 'em up all right.

"I don't even know," said the feeder, "how to set the fountain."

"It's all right. Skim the pot and look wise. The die case is set right. I'll see we don't trip her up."

"Well, if there's no make-ready, I guess I can fly stock all right."

"It's as easy as punching up sorts."

"Don't blame me for spoilt stock."

"It's only a first proof, anyway. It's early yet, with plenty of waste, and we'll have a wide margin."

"Well, I can hold her down if it ain't a close register."

They got the machine out of the barn and ran a few tokens down the boulevard at slow speed till they came to a railroad crossing, when Slug 6 thought he would like a couple of picas, though he allowed that the copycutter said they were to keep it solid when he gave out the take. Neither did the feeder want anything, because he knew a bunch of skirts down that way and would like to pick up a phat take.

"Oh, we don't want no two-nicks in this outfit."

"These ain't no w. f.s. They are S. & S. C. She is all O. K."

"Yes, you'll steer me up against the old style antique, with a lot of extra justification, while you pull sorts for the daisy."

"No, I won't; there is phat tabular work down there and I am a fine feeder, all right."

"I don't see how they like your s—."

"I slip-sheet everything I get off, so I don't offset."

"And I'll be on the extra list."

"You can run on the old overlay, and won't need to shift your guides, because my girl has a fine sister; you used to be struck on her down at Booker's."

"You don't mean that paper-covered, half-bound thing—little Gluey."

"She is tailor-made, whole cloth, full gilt, and don't run in straight 16s any more. You won't be no back number if we call them up. They often talk of you."

"What about the chairman?"

"My card is all right with the deputy. When it ain't, I throw a few hot slugs into him and it's all O. K."

"Well, run it up; I am a sticker."

The feeder threw her off in front of a cottage vignetted with morning-glories and had hardly got away from the dingus before the door opened and a young lady appeared with a full-faced smile to give him his time, and he introduced Slug 6 to his best girl and the company, including little Gluey. No persuasion was needed to induce the girls to make an impression on the neighbors and as the boys had had no

breakfast they were quite willing to try some hand composition while the girls got on their top sheets. Slug 6 thought German antique style of cookery was regular double-priced tabular work, while the feeder dug into the pie with avidity.

"Say," said Slug 6, "there's no fins on this."

"I should say nit; regular deckle-edged stock; goes down to the guides every time."

"I am glad we did not skip this spool, but I don't see how you got in here."

"Lize is running a stitcher. I have got her under contract to stitch for me as soon as I can get to the other end of my machine."

The girls lost no time trimming their stock and getting into their cases. Gluey was rather bashful in meeting the advances of Mr. Slug 6, who she said used to be pretty limp half calf when she first knew him.

"Well," said the feeder, "he had a lot of short runs on bum stock in them days and couldn't make no show, but now he is on the best machine in the shop."

"He seems to cut flush," rejoined the girl.

"You bet he don't have no quads work up."

"He always was real morocco, if he was blind-tooled."

"Gold ornaments was not in style for comps. in them days."

"But he was not even sprinkled on the edges."

"Well, he was a square lock-up, with a good register. I think he wants some one to run his chambers."

"Get out; I would not gather with him if —."

"Well, that ain't my funeral, and I can't feed no more."

"Stock bum?" inquired Gluey.

"No; full count; how about you?"

"Thirty," replied Slug 6, "and the 'Billy' is getting tired waiting, so if the ladies are ready and Mrs. — will excuse us, we will travel."

They had a fine ride, though both seats were so crowded that there was not a thin lead to spare and everybody pretended they wanted a few picas more room till they got back to the cottage when they bade farewell to the ladies and prepared for home.

But, alas, the machine went on the bum. Slug 6 kicked the vibrator and punched up dashes; the feeder crawled under the rig to see if the register rack was right and did things that must have pried his die case, for the matter he cast up was unfit for publication.

"The scale drum is off, or we ain't got enough wind."

"No; the shoo-flies don't set right."

"I think the indicator is wrong. Shove over the foot-stick. The jogger don't work."

"No; tighten the tympan and push her off the center."

"I guess she is out of tarcolin and ought to be washed up."

"Did you forget this?" inquired a feminine voice.

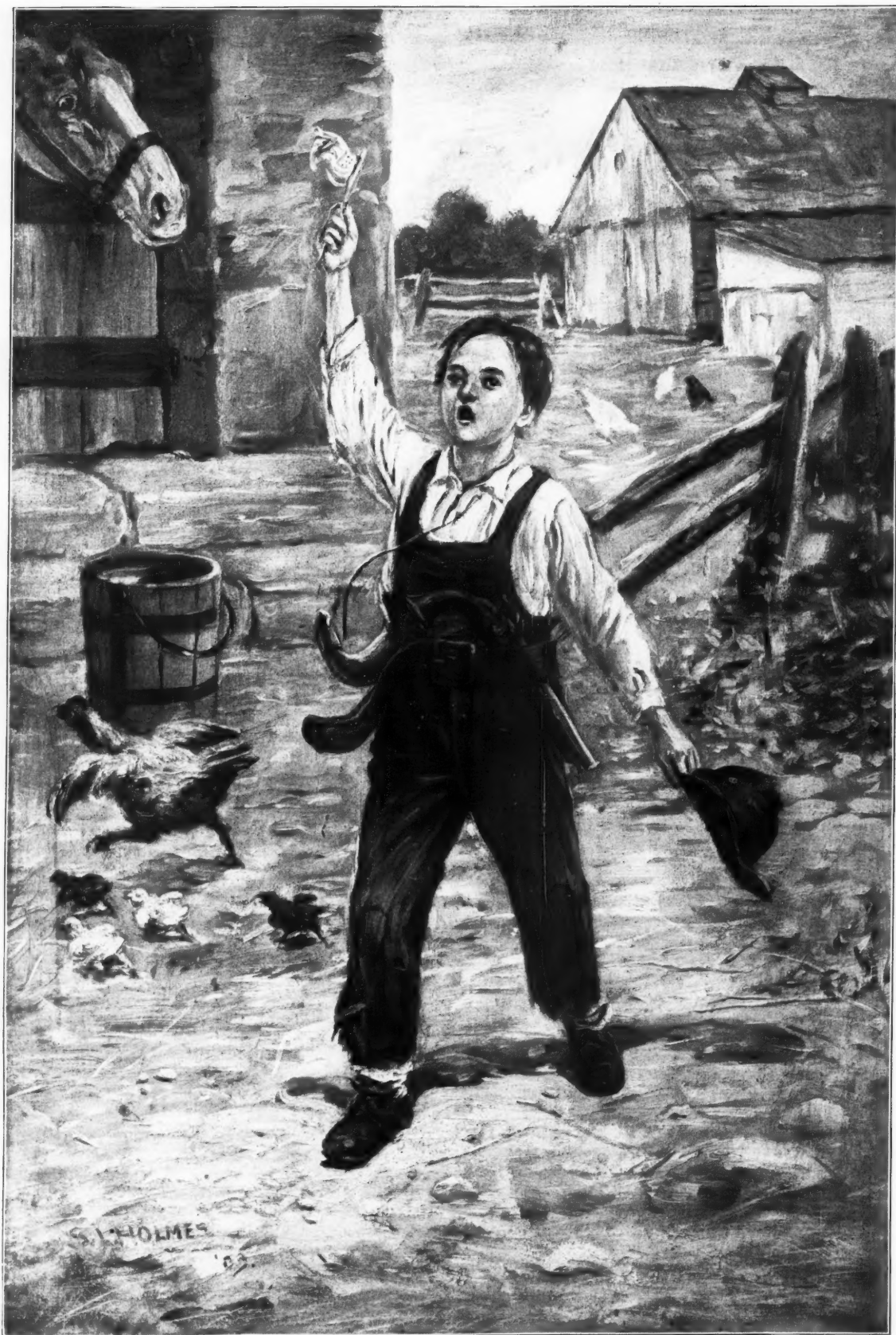
"Well, I should say yes. I never thought of the quoin key," said Slug 6 as he reached for the missing link that he had left behind while talking to Gluey, who wanted to tell him something, but said she would not have let him do it, only she wanted to see if he had been drinking.

"Gluey is all right," said Slug 6 like a footnote, when they got back home, "and if she wants to sub. for me she can hold my cases every pay night any time she'll go before the sky pilot and sign the scale."

"I don't think you'll have much trouble getting her into the union," said the feeder.

SOMETHING NEW FOR EVERY ONE.

I am anxiously awaiting the July number, and please do not forget to send it. I am all the time learning something from THE INLAND PRINTER, and I do not see how I could possibly do without it.—*Daniel Barbey, Saratoga Springs, New York.*



IDYLLS OF THE COUNTRY.

No. 2.—The Glorious Fourth.

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

IDENTIFYING CAPITALS AND FIGURES.

To the Editor: MARBLEHEAD, MASS., May 16, 1903.

Every printer knows there are fonts of job type that need a pretty true eye to discriminate between capital "O" and figure "o"; likewise between capital "I" and lower-case "i." This is apparent when lines have been pried and types have to be considered singly. Would it not be a good plan for type-founders to put some identifying mark on the "O" and "I"—say an extra nick high up on the body? N. ALLEN LINDSEY.

"FOLLOW-COPY" LAW.

To the Editor: CHICAGO, ILL., May 30, 1903.

In the April issue of THE INLAND PRINTER is an article written by W. B. Prescott, entitled "The Degenerating Influence of 'Follow-copy' Laws," which, to my mind, is about as far from the actual present-day facts as it could possibly be. At the beginning he says: "Occasionally some level-headed journeyman protests against the tendency among printers to insist on copy being prepared to the last dot, thereby making the straight-matter compositor's work as nearly mechanical as possible." Later on he also says: "Looking at the matter from the somewhat low plane of self-interest, printers are standing in their own light when they seek to avoid responsibility by shifting it on the editorial department."

I wish to state very emphatically for the benefit of Mr. Prescott and all proprietors and foremen, that Horace Greeley copy is, or should be, a thing of the past. As the Linotype is an improvement over hand-composition, so should there be an improvement in the copy. It is more important that copy should be "prepared to the last dot" for an operator than it is that it should be so when printed, because of the fact that every second spent in deciphering copy, determining punctuation, correcting mistakes, etc., *decreases the output and increases the cost.* It is a fact that can not be successfully contradicted that where an operator can "follow copy" he will not only decrease the number of typographical errors but will increase in speed as well. Output is what the proprietor is after when he purchases a Linotype, but he does not seem to realize that the changed conditions in this department demands a change in the others. I would like to ask for what an editor or reporter is employed? Is he supposed simply to put words on paper, using no knowledge of capitalization, punctuation or the rules of the English language; or is he expected to write intelligently and comprehensively? To do the latter, he must use "caps" and "points," and it is just as easy for him to learn and conform to the "style" of the office as it is for the operator. This editor or reporter who is writing the article, knows, or should know, what meaning he wishes to convey to the public and the editing necessary to do so—but what of the operator who gets hold of a piece of poorly edited copy? In the course of the shift he will probably get a ten or fifteen line "take" in the middle of the article, and, if it is correctly edited, he will have it "up" in a jiffy. But suppose "points" are left out and the phraseology is complicated—what then? The operator sets up the following:

"What do you think! I'll shave you for nothing and give you a drink!" But after he has composed a few more lines he discovers the meaning to be entirely different, thus: "What! Do you think I'll shave you for nothing and give you a drink?" This is only a sample of what occurs many times during the day, and is, in itself, sufficient to show why the copy should be edited before it is given to the operator. Of course, he could reset the lines immediately, but that does not save the office any money. "But why does not the operator read the 'take' entirely through before starting to compose it," some one says. "It would take only a minute." Yes, that is true—only a minute. But a minute is five lines (a fair average of nonpareil, thirteen ems), and an operator gets, say—for example—forty "takes." Now, what have we? Forty "takes," forty minutes; five lines a minute for forty minutes is two hundred lines, which is equal to fifty-two hundred ems, and both proprietor and operator are losers.

Mr. Prescott says the operator should know that "President Roosevelt was not Governor of New Jersey," but he says nothing about the ignorant, absent-minded or careless editor who wrote it. He also insinuates that an operator should be a mind-reader, or know more about how editors and reporters wish their articles to read than they do themselves. What is the result if the operator changes copy, and which, by the way, he is seldom authorized to do? Nine times out of ten when the proofreader gets the proof he will not be satisfied with the change and will alter it to suit himself, or change it back to the original—often when the operator has made it read correctly. As a rule the proofreader takes no care to arrange the alteration so it will make even lines, but writes "any old thing" that may cause a "run-over." A great saving would be effected if the proofreader would use a little judgment by cutting out or substituting a smaller word, so the operator could make a correction without a "run-over" to the end of the paragraph.

It is astonishing how little proprietors and foremen know about machine composition. When they awake to the fact that every alteration made on the proof and every minute the operator spends in trying to decipher or edit copy is money out of their pocket, then they will demand that the copy shall go to the machine in perfect shape. There is no valid excuse for an editor or reporter sending copy to the composing-room that needs changing in any way. They are the ones who are supposed to know whether George Frisbie Hoar is a Senator or a Representative, and whether a comma is needed here or a dash there to convey the proper meaning of the sentence.

If Mr. Prescott's contention is correct, why not turn the reporter's notes over to the operator and tell him to compose the article? It would be just as sensible as to ask him to waste time trying to decide the punctuation or whether or not the article is written as it should be, and still keep up his speed. An operator's fingers, mind and eyes are flying along at a six thousand an hour gait and he already has too much on his mind to ask him to assume responsibilities that should rest with those who prepare the copy, and who are too often incompetent in their line of work. Copy in book and job offices can very seldom be followed, and for this reason it should be given to the proofreader or some one well versed in the style of the office, to put in proper shape. In this way it is possible for an operator to set a clean proof and maintain a fair speed—otherwise he is losing valuable time and decreasing the output.

Some time ago some one (I have forgotten who) stated in this publication that an operator in a book and job office should average 200,000 ems a week, but he did not say under what conditions. A few days ago I had sixteen changes on my machine—different sizes of type and measures. Now, will some one please tell me how, under these conditions—or even with eight or ten changes (which is an every-day occurrence in our office)—an operator is going to edit and

revise copy and set 200,000 ems in forty-eight hours. Every change in measure or size of type makes it more difficult for the operator to keep up his speed—it takes a few minutes to become accustomed to the new conditions—and if he can “follow copy” he more quickly rallies. But suppose he is having some trouble with the machine—a matrix fails to drop, or he strikes a certain key and “they drop double,” or his metal is too hot or too cold, or he is setting a wide measure and has to watch very closely that he has not exhausted all the matrices in some one channel, or any of those annoyances that occur every day. These demand his attention, and when compelled to handle poorly edited copy his mind is distracted from the machine and keyboard and the result is a bad proof and decreased output.

Mr. Prescott says: “. . . It should be the aim of every compositor to ‘fill in’ copy, correct palpable errors of grammar and of fact, and to punctuate without regard to the editor’s marks. . . .” “A union that adopts legislation tending to make the members sharpen and use their wits is building well, for it is materially assisting the compositor to make of himself a more important element in the production of printed matter, and therefore one less easily dispensed with than if he were a mere ‘keypounder.’” And this is from our ex-president. Talk about a man blowing hot and cold with the same breath! Mr. Prescott, you are “talking through your hat.” Should the above legislation be adopted the result would be increased labor for the operator, for the reason that employers would secure the services of cheap writers—boys and girls—and the copy would be in even worse condition than now. The employer is getting full value now for his money, and should the time ever arrive when such legislation is adopted I shall cease to be

AN OPERATOR.

MR. PRESCOTT’S REPLY.

Much of the above criticism would necessarily have remained unwritten had “An Operator” borne in mind the fact that in the offending article the employer’s interests were not considered; the purpose was to sound a note of warning against the union fostering conditions which tend to cheapen the art and the value of its workaday followers. Nor was the adoption of any legislation advocated, though the writer advanced a plea for the abrogation of some mischievous regulations. Usually it is the part of wisdom for workers—and especially when they speak through their unions—to allow employers to determine for themselves which is the most advantageous business method to pursue, and not rush in with gratuitous suggestions concerning the best manner by which the output may be increased and the cost decreased. “An Operator” seems to be under the impression that “follow-copy” laws were adopted with the object of facilitating production. It is possible they have that effect, but what moves their advocates is a desire “to make things easy.” Assuming the union should cling to such provisions on the ground that they confer benefits on the employer, is our friend sure that thoroughly edited copy is the cheaper? He talks as though an editor’s time were valueless, but it, too, costs the publisher money, and there really is a question as to whether it is more profitable to have a \$40 editor or a \$25 operator spend a few minutes in straightening out a tangle. Then, we must not forget the frequent occasions when lack of time prevents any attempt at editing, and the compositor or proofreader, preferably the former, should be equal to the occasion. But the union can safely leave all questions of cost to be determined by the best authority—the employer.

“An Operator” is fearful that with such restrictions removed there will be deterioration in the editorial force. If such should happen, what business is it of the union’s? If a publisher sees fit to dispense with proofreaders or machine tenders, he may do so and the union will not pretend to interfere. It is, therefore, hard to imagine why it should practically,

though indirectly, insist on the employment of a large and efficient editorial force.

Our correspondent is mightily disturbed because so much time is lost in making office corrections, though he does not demonstrate how the practice is detrimental to the worker, who is paid by the hour or week, irrespective of whether he is employed at correcting or setting straight matter. On his own showing, the policy gives employment to more men and thereby increases the amount paid out in wages—two things not usually inveighed against by the workman and his garrulous friends. “An Operator” to the contrary, “output” is not the Ultima Thule of all proprietors. A few still have an eye for typographical appearance, and require good spacing, while many more can not be deterred from striving after a measure of correctness by the specter of increased cost.

The assertion that under “follow-copy” conditions there will be a decrease of typographical errors and an increase of speed sounds plausible. Nevertheless, observations sustain the correctness of the theory that as many errors are the result of carelessness and ignorance. The operator who is sufficiently well-informed intelligently to change his copy and careful enough to do it, will also exercise care to prevent typographical errors. While the field investigated is too limited to permit of the result being taken as conclusive, yet it is of interest to know that inquiry among offices employing about two hundred printers elicited the information that those men who change copy most frequently not only set the cleanest proofs, but, as a rule, are in the front rank as to speed. Mr. Stubbs, who holds the record, and has the reputation of being very careful of his “motion,” does not seem to regard a little “editing” as at all injurious, as he makes a practice of improving on copy when he can do so, and has been known to reconstruct every sentence in long takes. At all events, one seldom, if ever, hears it urged against a man that he is too capable in this respect, though many have lost good positions because they did not “use their heads.” It is suggested that, in job offices, copy should be edited before it is given to the operator. Let us suppose a staff composed equally of men who edited their copy and of men who did not, has any one the slightest doubt as to which half would be “laid off” first when a reduction of the force became necessary?

“An Operator’s” primal error lies in his idea that speed is the most effective element in wage-getting, just as many people engaged in mechanical pursuits believe that strength is the great factor. It may be that in individual cases speed or strength occasionally overshadows all other considerations, but we must look at the question from a broader viewpoint than the personal one. If we keep the entire craft in mind, we shall find that many elements go to make up the wage-getting power. Speed and endurance are among these—and powerful elements they are, too—but greater than these is intelligence, the injection of which into any work will produce the best and most lasting results. It is not admitted that the abrogation of “follow-copy” laws would impose more labor on the operator, but it is claimed it would encourage the employment of intelligence, the wage-earning factor that produces the best returns. If it can be shown that deftness and endurance are superior to mental power as wage-earning agencies, then union legislation should be directed to the development of those qualities; if, on the other hand, the application of intelligence to the work in hand promises greater remuneration and increased prestige, the union should encourage its members to utilize their most productive quality. Our correspondent says that unless we insist on copy being thoroughly edited, publishers will be able to secure cheap boys and girls as editors. If that be true, it is also true that if we compel copy to be “edited to the dot,” sacrificing all to speed, employers may in time hire cheap labor as operators. “An Operator” thus shows by his own reasoning that the exercise of “brain power” by the printer will make his services more

indispensable to the publisher than they are to-day, and, I take it, that is what we should be striving for. If the union be more interested in the welfare of printers—present and prospective—than in that of editors, its duty seems to be plain, notwithstanding "An Operator's" threat to leave the business in case he has to busy his mind about punctuation, capitalization, etc.

W. B. PRESCOTT.

NOTES AND QUERIES ON MACHINE COMPOSITION

BY JOHN S. THOMPSON.

Communications relating to typesetting by machinery are invited. Queries received before the tenth day of the month will be answered in the next issue. Address all matters pertaining to this department to The Inland Printer Company, 120-130 Sherman street, Chicago.

SPECIAL NOTICE.—Operators, operator-machinists and machinists seeking employment or change, are requested to file their names, addresses, preferences, etc., on our list of available employees. Employers are invited to call upon us for competent men in these occupations. Blanks will be sent on request. List furnished free to employers. Address The Inland Printer Company, being careful to enclose stamp.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

FACSIMILE SIMPLEX KEYBOARDS.—Printed on heavy ledger paper. 15 cents.

THE MECHANICAL DETAILS OF THE LINOTYPE, AND THEIR ADJUSTMENT.—By Frank Evans, Linotype machinist. \$3, postpaid.

THE LINOTYPE OPERATOR'S COMPANION.—A treatise on how to operate and care for the Linotype machine. By E. J. Barclay. \$1, postpaid.

THE LINOTYPE MANUAL.—Gives detailed instruction concerning the proper adjustment and care of the Linotype, fully illustrated. No operator or machinist should be without this valuable book. 50 cents, postpaid.

CORRECT KEYBOARD FINGERING.—By John S. Thompson. A pamphlet of 16 pages, containing a system of fingering the Linotype keyboard for the acquirement of speed in operating, with diagrams and practice lists. 25 cents.

STUBBS' MANUAL.—By William Henry Stubbs, holder of speed record. A practical treatise on Linotype keyboard manipulation. Should be in the possession of every operator with an ambition to become a "swift." Cloth, 39 pages, \$1.

FACSIMILE LINOTYPE KEYBOARDS.—An exact reproduction of the latest two-letter Linotype keyboard, showing position of small-caps, etc. Printed on heavy manila stock. Location of keys and "motion" learned by practice on these facsimiles. Instructions are attached, giving full information as to manipulation. 25 cents, postpaid.

THE MECHANISM OF THE LINOTYPE.—By John S. Thompson. The latest and best work on this subject. A complete and practical treatise on the installation, operation and care of the Linotype, for the novice as well as the experienced operator, with full information concerning the new two-letter machines, not to be found in any work heretofore published. This is a reprint of the series of articles, "The Machinist and the Operator," which has appeared in THE INLAND PRINTER. Fully illustrated; 128 pages; cloth, \$1.50, prepaid.

THINGS YOU SHOULD NOT FORGET.

Don't forget to run in your pi before changing magazines.
Don't forget that pi tube when brushing out the magazine.
Don't forget to change the font distinguisher when changing magazines.

Don't forget to lock both magazine and keyboard before changing magazines.

Don't forget to see that keyrods are connected to verges before removing keyboard cam frames.

Don't forget to straighten the guides of magazine back entrance after removing clogged matrices.

Don't pound the keys when the letters fail to respond—it won't do any good. Keep cool and locate the cause of the trouble.

The scale for machinists and operators in San Francisco has been raised 50 cents per day, making day work \$5 for machinists and \$4.50 for operators, and night work \$5.50 for machinists and \$5 for operators.

The Mergenthaler Linotype Company is making matrices to produce two-line black figures in advertisements, in twelve,

sixteen and twenty-four point sizes. Two matrices are required to produce a complete figure, the upper half being on one slug and the lower half on the slug below. When the two slugs are brought together a two-line figure is presented.

COLUMBUS (Ohio) union recognizes machinist-operators in its recently adopted scale, giving them \$5 above the scale for acting in the capacity of machinist. Operators receive \$19.50 for forty-eight hours' work, and machinist-operators \$24.50 for day and \$27.50 for night work. Linotype machinists receive from \$19.50 for three machines to \$25 for from six to ten machines. Offices using three or more machines are compelled to employ a machinist.

The Linotype machines in Kansas City and Topeka, Kansas, were temporarily put out of business by the recent floods in those cities. The inundation of gas and electric light and power works caused a reversion to hand composition in most of the offices, though the Kansas City *Journal* managed to keep four machines going by means of improvised blow torches under the metal-pots. Sixteen cases were put up on the Kansas City *Times*, and the hand compositor enjoyed a short season of prosperity.

LINOTYPE operators continue to be in great demand, notwithstanding the number being turned out by the various schools, which are now practically the sole source of supply. The large number of small-city daily papers installing Linotypes results in a steady call for the services of operator-machinists who are willing to work for the local scale, generally about two dollars less than the scale paid in large cities. As many persons would rather work in the small towns than in the cities the situation is relieved in the city offices, and the result is shown by advertisements in the San Francisco and Chicago daily papers seeking the services of Linotype operators and operator-machinists.

DISTRIBUTOR-BOX LIFT.—A. B. C., Battle Creek, Michigan, writes as follows: "We installed a new machine recently, and almost from the beginning, thin matrices were bent in the distributor-box, two of which I enclose. I do not think the rails could be worn, and the lift appeared to raise them sufficiently high. As the difficulty continued, I altered the lift, and have not noticed the difficulty since. From the mats., which I send, was this the cause of the trouble? I want to be sure, for my own enlightenment." *Answer.*—Without doubt the cause of the bending was failure of the lift to raise the matrices high enough to clear the hooks on the rails, and the screws, catching the ears of the matrices, would bend them. Thin matrices are more likely to be bent in this way than the thicker ones.

LONG PRIMER OR BREVIER?—E. C. S., of Sedalia, Missouri, writes: "I am a Linotype operator of seven years' experience, and in that time have erected and placed in successful running order nine machines. In all of my experience this is the first place I ever worked where I have been watched—that is, kept 'tab' on. My average output is from twelve to fourteen galleys of 'slush' in eight hours. The matrices are brevier and the slug produced is of long primer size, or leaded brevier, I would say. The office maintains that as long as I am setting a long primer slug the matter must of necessity be measured long primer. Now, what do you say? I say brevier, and it would be brevier if it had half a dozen leads attached to it as a shoulder. One thing more. I am up against a coal-oil burner in this shop, and you know what that means, and together with all sorts of manuscript copy and various other little trials that a machinist-operator is compelled to contend with, do you not think that twelve galleys of corrected, leaded brevier is a fair eight hours' work?" *Answer.*—The contention of the office is not tenable. You are not setting a long primer or any other kind of slug. You are setting brevier type, and the slug is made automatically by the machine. Whether or no the product should be measured as

brevier both ways depends on local agreement. Sometimes the operator gets the benefit of the lead and sometimes the matter is measured brevier one way and long primer the other. The latter is probably the fairer way, as leading the type requires no thought or exertion on the part of the operator. Certainly twelve galleys of this matter is a big day's work.

THE Empire Machine Company has taken a new lease of life and is presenting its new machine, combining an automatic justifier, the McClintock, which has been experimented with for several years. The new machines are being built by the Ottmar Mergenthaler Company, in Baltimore. Abner Greenleaf, for many years connected with the Linotype company, is president of the Empire company.

PREFERS MOUTHPIECE CLAMP.—P. O. P., writing from Minneapolis, Minnesota, says: "In the last issue of THE INLAND PRINTER I read with interest about the trouble the mouthpiece clamp has given others. I, too, have had some of it, and thought a suggestion might be proper. Have had two of these out and replaced them. The only trouble I could see was that in putting the original mouthpiece in place the work of filling in with white lead or other substance used was not thorough. In each of these cases I used white lead and putty, well mixed, and allowed it to bake before casting slugs. Both of these mouthpieces have been running very nicely since and have never leaked around the edges. In January last I installed a

This crucible now looks like those made by the Linotype company and has given no trouble since the change."

ANOTHER CASE OF POOR METAL.—An operator-machinist in Wilkes-Barre, Pennsylvania, sends a sample slug which plainly indicates a large mixture of type metal with the Linotype metal and writes: "I am in trouble and hope you can give me a little assistance. We are having trouble with sunken letters in slugs. Even when run with a full pot and uniform heat the sunken letters are something fearful. We have had metal men here who claim the metal is all right, and the machinist has opened the vents until the mouthpiece drops continually, but without improvement. It seems to me that the metal is too brittle—seems like glass—and that the admixture of lead might remedy the trouble. What do you think?" *Answer.*—The quality of the metal is certainly very poor. It is such as would be obtained by melting up old stereotype plates and type—unfitted for the Linotype. The best plan to pursue in cases of this kind, where the quality of the metal is suspected, is to send a sample pig to a reliable metal house, and order temper metal to mix with the old material to bring it up to the required standard. The proper proportion to mix with the old metal will be advised, and the expense is slight.

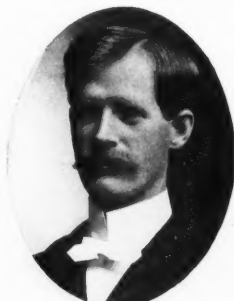
TREATMENT OF LINOTYPE METAL.—A letter from the Redlands (Cal.) *Facts* contains a query regarding the proper treat-



D. R. Wickersham.



Thos. A. Ismond.



R. H. Straub.



Frank Wiles.

GRADUATES OF MACHINE COMPOSITION BRANCH INLAND PRINTER TECHNICAL SCHOOL.

new machine in our shop—we have two—and this had a style of mouthpiece crucible which was new to me. The mouthpiece was fastened by the old method, called a "gib"—a narrow wedge driven in. The crucible came forward flush with the mouthpiece on the upper edge and very nearly so at the bottom. This caused the drip from the vents to form a thin cake on the crucible between it and the mold wheel. For a few lines these cakes dropped into the box meant to receive them; but not very many, for soon the metal gathered on the crucible and prevented the mold from lining up, causing back squirts. I worried through two weeks, trying all temperatures, thinking the fault mine. But at the end of this I concluded it was because there was no space between the mold and crucible to allow the vents to discharge freely. I then took out the metal-pot and cut off, with a hack-saw, a piece one-half inch thick, one inch wide and across the whole mouthpiece crucible. This left the mouthpiece free on lower edge and made a deep hole in the crucible below it. Having smoothed the surface I drilled holes and tapped them, fitted on a clamping piece made in a machine shop, not having time to send for one. I used tap screws with heads on instead of studs and lock-nuts, as used by the company. They will draw up tighter and stand more pressure. The piece cut off was nearly twice as thick as the clamping piece and thus there is a space of over one-fourth of an inch between the mold wheel and crucible below the mouthpiece, giving free exit for the ventage and preventing metal from collecting on the crucible front.

ment of metal in remelting and says: "What, in your opinion, should be the amount of depreciation in Linotype metal per year? We started in the latter part of October last with one thousand pounds of metal. Upon taking an inventory about the middle of April we found that we were in the neighborhood of 175 pounds short. Is that an extreme? We have remelted about twice a week. Before putting the scrap metal in the pot we place two or three potatoes in the bottom, held down by an iron arrangement, else they would, of course, come to the surface as soon as sufficient metal was melted to release them. The metal is boiling almost all of the time, after it begins to melt. It takes us about two and one-half hours to melt enough to make 144 pigs, using the mold sent out by the Mergenthaler people. When we have sufficient dross to warrant, we remelt it and from it take a quantity of black dirt, which we are saving until we get enough to warrant further cleaning. In getting our figures we weighed in this dross. We would like to hear what you say as soon as possible, as it might cause us some loss if we are using the wrong method of cleaning. Parties who claim to be experts in the matter of cleaning metal say we are getting our metal as clean as possible, as clean as it comes from the factory. Possibly we are getting it too clean. We shall appreciate an early reply." *Answer.*—There should be little appreciable loss in the bulk of metal if account is taken of the residue from the remelting furnace. The quantity of usable metal will probably depreciate ten per cent in six months, owing to the loss through oxidation, etc.,

but this residue is itself salable to metal dealers. As large a remelting furnace as practicable should be used, as in remelting a quantity at once a better admixture is obtained and the metal kept of more uniform quality. Thorough stirring should be given it when molten, and if a small quantity of the metal flux sold by the Mergenthaler Company is added, the oxides will be released and the metal thoroughly cleansed, every particle of metal being precipitated from the dross, and the skimming from the furnace be nothing but oxide of lead in the form of a light brown powder. The skimmings from the metal-pots of the machines should be melted with the slugs in the furnace and not allowed to accumulate and be melted separately. It should not take more than one hour to melt five hundred pounds of metal, and as soon as the metal reaches a molten condition and the metal is fluxed the gas should be turned off and the metal ladled out. If the heat is allowed to remain under the metal for any length of time after being melted the temperature may rise high enough to burn up the metal, reducing it to a heavy black powder. This would certainly result if the metal is allowed to boil, as stated by our correspondent.

THE INLAND PRINTER TECHNICAL SCHOOL is now located on the fourth floor of the new H. O. Shepard Company building, 120-130 Sherman street. The accommodations are unsur-

how to set it. After figuring some on the wall back of the mill, this machinist said: 'Run in twenty-one em quads without bands and finish out your line with text. That will make a face measure of $9\frac{1}{2}$ ems. Then the make-up will attend to the rest of it.' When I asked this machinist if there was not a better way to do it, he gave me a look that chilled me, but he almost immediately asked: 'How would you do it?' and intimated that this was a chance to show off some of my \$60 worth of Chicago. When I became satisfied that he really did not know and thought I was in the same fix, I sat down and set his assembler to $9\frac{1}{2}$ ems, moved the left-hand vise-jaw to cast a $9\frac{1}{2}$ em face, and ran a line in. When the slug was ejected he took it out of the pan, examined it, and without any apparent change of countenance said, 'Oh, hell,' and walked away. Now, what I want to know is, what did he mean?"

THE highest record ever made in France on the Linotype was that of a Parisian linotypist, who recently in one hour composed 260 lines of minion, all corrected except the last take of sixty lines.

C. W. BOWERMAN, secretary of the London Society of Compositors, visited the United States recently as a member of the Mosely Industrial Commission to investigate American industrial methods, and reports that visiting various American printing-offices he was surprised at the absence of "hustle"



J. H. Dunlap.



Abe Isaak, Jr.



J. H. Titus.



W. E. McIntire.

GRADUATES OF MACHINE COMPOSITION BRANCH INLAND PRINTER TECHNICAL SCHOOL.

passable for the work. More than 150 pupils have been enrolled since the school was opened, and the classes, both night and day, are always full. The capacity of the school is now twenty-four persons. Several ladies are taking the operator-machinist course and showing great aptitude. Pupils from British Columbia and the Northwest Territory on the west and from Boston and New York on the east show how cosmopolitan the attendance is at the school. Graduates of the school run against funny propositions sometimes, tending to show that some machinist-operators and machinists in charge of plants might be benefited by a course in the school. A recent graduate writes the following to the school: "The office in which I am employed has but the one machine (Noah model). When I took it, the vise automatic was tied up and put carefully away in a drawer. I asked the day man what he did when he got a tight line. His answer was: 'The metal squirts out, the machine stops and I have a hell of a time sometimes.' He explained to me that with 'that thing' on there, the machine stopped every time he had a line a little tight, so he took the danged thing off. I put it on and reset it, but every night I find it thrown out of adjustment again. Another experience I had the other day while visiting another office. The operator was setting nonpareil matter twenty ems wide. He came to copy marked 'Dbl. col. $9\frac{1}{2}$,' it being the intention to insert a column rule in the remaining pica. There was, perhaps, one hundred lines of double column matter. The operator asked the machinist, who is the assistant foreman,

which he had been led to believe was the cause of the discrepancy between the American and British Linotype operator's output, stating, in fact, that he had seen men at home working at much higher pressure upon a precisely similar class of work.

SAMPLES of the latest faces cut by the Mergenthaler Linotype Company are here shown:

THE MOST ancient materials employed for recording events were bricks, tiles, shells, and tables of stone. The modes of writing on these different substances were various. The tiles and brick were impressed with a stamp when in a

8-POINT NUMBER ONE.—TWO-LETTER.

THE MOST ancient materials employed for recording events were bricks, tiles, shells, and tables of stone. The modes of writing on these different substances were various. The tiles

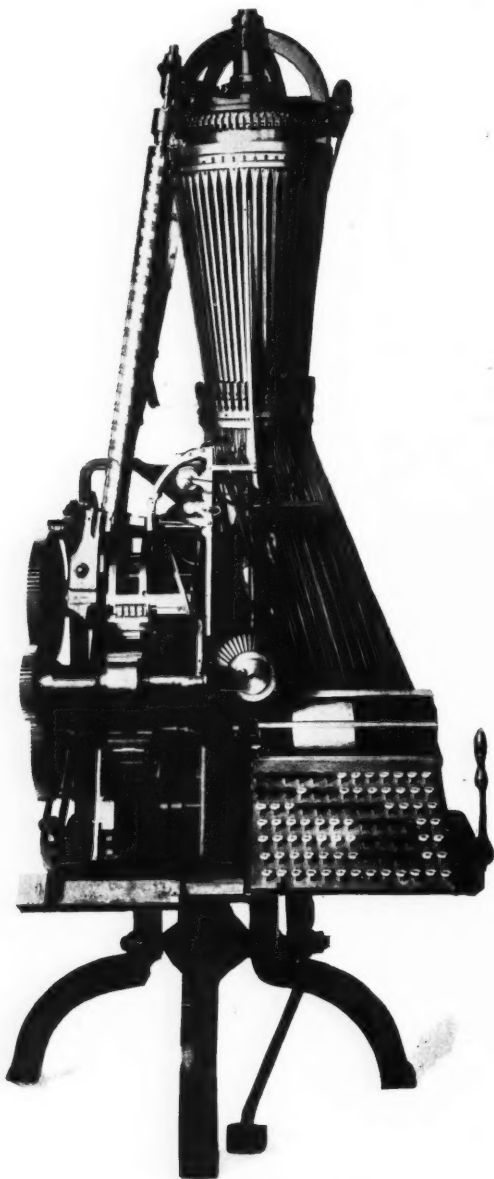
12-POINT OLD STYLE NO. 1.—TWO-LETTER.

The most ancient materials employed for recording events were bricks, tiles, shells, and tables of stone. The modes of writing on these different substances were various. The tiles and brick were impressed with a stamp when in a soft state;

8-POINT ELZEVR GOthic.

THE FOWLER COMPOSING MACHINE.—Through the courtesy of Charles L. Hine, THE INLAND PRINTER is enabled to show for the first time a reproduction of a photograph of the Fowler composing machine, the invention of Joseph C. Fowler, now of

Baltimore, Maryland. This apparatus assembled steel dies, with compressible spacers between the words, the dies being of the male or cameo order. The line was overset and brought to measure by side compression, the dies being then stamped into a soft metal blank. While this metal blank was dropped



THE FOWLER COMPOSING MACHINE.

down before a pot of molten metal to form the matrix from which a slug or type-bar was made, the matrices were elevated to the top of the magazine and returned to their channels. Unfortunately for the Fowler company, litigation in the Patent Office prevented the marketing of this machine, priority of invention being awarded to P. T. Dodge, of the Mergenthaler Company, on a form of Linotype machine of the same general character. The Fowler patents, which were issued January 29, 1895, are now owned by the Monoline interests.

RECENT PATENTS ON TYPESETTING MACHINERY.

Slug Feeder for Linotype Metal-pots.—Luigi Cesna, Rome, Italy. No. 722,284.

Assembler Mechanism for Linotypes.—No. 722,353. Base

trimming-knife. No. 722,354. G. A. Bates, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York.

Molten Metal Pot-feeder for Linotypes.—John S. Thompson, Chicago, Illinois, assignor to Mergenthaler Linotype Company, New York. No. 723,073.

Mold for Linotype Machines.—Carl Muehleisen, Berlin, Germany. No. 725,861.

Line-delivery Carriage for Linotypes.—S. J. Briden, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. No. 726,019.

Matrix-centering Mechanism for Type Machines.—J. S. Bancroft, Philadelphia, Pennsylvania, assignor to Lanston Monotype Machine Company, New York city. No. 725,653.

Linotype Galley.—F. E. Milholland, Brooklyn, New York. No. 726,725.

Assembler Buffer for Linotypes.—P. T. Dodge, New York city, assignor to Mergenthaler Linotype Company, New York city. No. 726,412.

Type Controlling Device for Typecasting Machines.—F. Wicks, Esher, England. No. 727,046.

Machine for Justifying Type Lines.—B. F. Bellows, Cleveland, Ohio, assignor to Electric Compositor Company, Cleveland, Ohio. No. 727,267.

Distributor for Duplex Magazine Linotypes.—P. T. Dodge, New York city, assignor to Mergenthaler Linotype Company, New York city. No. 727,914.

"THIS THING MUST END."

The stodgy-faced boy at the last table in the Public Library reading-room is having a struggle most serious. He has covered both sides of a foolscap sheet with a vague smudge over which he still labors. His twisted mouth follows the motion of his creaking pencil. Before him Greene's "Shorter History of the English People" lies open at the year 1688.

Of all the two pages, only so much is decipherable:

"The Abdication of Jams II.

"The english people had born a grate deel from James 2nd but when at last he gave birth to a son they said *this thing must end.*"—Adele Marie Shaw in *The World's Work*.

THE BEST OF ITS KIND.

We desire to take this opportunity of expressing our appreciation of THE INLAND PRINTER, which we consider to be the best publication of its kind.—S. A. Woods Machine Company, South Boston, Massachusetts.



THE MINNESOTA EDITOR'S RETURN FROM WASHINGTON.
Cartoon by R. D. Handy, Duluth (Minn.) *News-Tribune*.

PROCESS ENGRAVING NOTES AND QUERIES

BY S. H. HORGAN.

In this department, queries addressed to *The Inland Printer* regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

The following list of books is given for the convenience of readers. Orders may be sent to *The Inland Printer Company*.

- REDUCING GLASSES, unmounted. 35 cents.
- PHOTOENGRAVING.—By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. Cloth, \$3.
- PHOTOENGRAVING.—By Carl Schraubstadter, Jr. Cloth; illustrated with numerous diagrams, and provided with a copious index. \$3.
- DRAWING FOR REPRODUCTION.—A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Cloth, \$2.50.
- LESSONS ON DECORATIVE DESIGN.—By Frank G. Jackson, S.M. in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. Cloth, \$2.
- THEORY AND PRACTICE OF DESIGN.—By Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining fundamental principles underlying the art of designing. \$2.50.
- DRAWING FOR PRINTERS.—By Ernest Knauff, editor of *The Art Student* and director of the Chautauqua Society of Fine Arts. A practical treatise on the art of designing and illustrating in connection with typography for the beginner as well as the more advanced student. Cloth, \$2.
- PHOTOENGRAVING.—By H. Jenkins. Containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapter on the theory and practice of three-color work, by Frederic E. Ives and Stephen H. Horgan, the frontispieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper, and bound in blue silk cloth, gold embossed; new edition, revised and brought down to date; 200 pages. \$2.
- PHOTOTRICHROMATIC PRINTING.—By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Phototrichromatic Printing." The photoengraver or printer who attempts colorwork without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages, with color-plates and diagrams. Cloth, \$1.
- PRIOR'S AUTOMATIC PHOTOSCALE.—For the use of printers, publishers and photoengravers, in determining proportions in process engraving. The scale shows at a glance any desired proportion of reduction or enlargement, as well as the number of square inches in the proposed cut. It consists of a transparent scale, 8 by 12 inches (divided into quarter-inch squares by horizontal and perpendicular lines), to which is attached a pivoted diagonal rule for accurately determining proportions. A very useful article for all making or using process cuts. \$2.

ENAMEL FOR ZINC.—J. W. D., New York, does not remember that we have printed in this department an enamel formula for zinc. If he preserved a file of *THE INLAND PRINTER*, he would find many such formulas published within the last few years. However, here is one from the *Process Review* that is all right:

Glue	5½ ounces.
Albumen	2 ounces.
Water	10 ounces.
Bichromate of ammonia	150 grains.
Aqua ammonia	50 drops.

If the enamel cracks, add 15 grains of rock candy. After development the plate is bathed for one minute in chromic acid solution, 1 grain to 10 ounces of water. This bath should be made fresh every day.

A NEW COLLOTYPE PROCESS.—Messrs. Penrose & Co., London, send a booklet describing the "Sinop" process, which is an improved colotype. Instead of the processworker coating his own colotype plates as he does at present, the plates come prepared, either sensitized ready to be printed under a negative, or plain coated ready to sensitize in a bath of a two per cent bichromate of potash solution. Here in brief is the routine of the process: A sensitized plate is taken from the box, exposed in the printing-frame under a negative for two or three minutes at most, then placed under the water tap for ten minutes, drained and soaked in glycerin for fifteen minutes, all surplus glycerin blotted off, fixed to a printing bed

and inked up with a printers' roller, and then printed from, the impression being taken in an ordinary copying press. A complete outfit for printing plates 5 by 7 in size is sold in England for \$20. The process is admirably adapted for amateur processworkers, and when an agency is established in this country it will likely have a run.

ENGRAVING FOR THE LONDON NEWSPAPERS.—Mr. Edward Everard, of Bristol, England, tells most interestingly of a visit he paid to Carl Hentschel's establishment in London, where engraving for the daily and weekly newspapers is done. The following extract is taken from Mr. Everard's beautiful brochure entitled "A Bristol Printing House": "Returning to the head offices in Fleet street, an insight into the methods for producing pictures for daily and weekly journals was afforded. There are two establishments for this work, fitted with appliances for the expeditious output of half-tone and line blocks. The word 'now' is the pivot of journalism, from the editor's chair and the reporters' gallery and the machine-room, and the introduction and growth of illustrations in dailies is consequent upon the application of that same word 'now.' It may be expected, therefore, that the plant and staff is ample and of the best, and as the buildings are in the heart of the publishing colony, nothing is lost in the matter of time. 'In to-day and out to-day' is the fiat as to all pictures and sketches that are allotted to these departments. The firm is under a day and night and Sunday contract to turn out any line blocks for a certain illustrated newspaper in two hours, and was recently called upon to reproduce a double-page wash drawing for a weekly journal in seven hours. That is where photography supplants wood engraving in the time of necessity. Here, then, is one of the phases of present-day illustration, and as this claims to be the largest blockmaking house in the world, this slight sketch of its operations may not be without interest. Messrs. Carl Hentschel have four large works, nearly four hundred operators and a host of cameras, with ten gas engines ranging from thirty to fifty horse-power, and twenty dynamos to efficiently carry on their work."

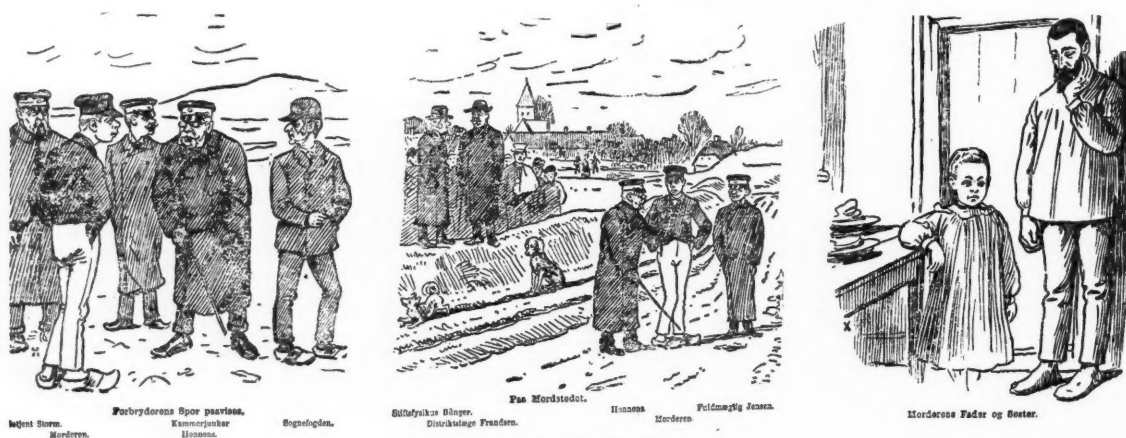
THE KURTZ PATENT ONCE MORE.—*The Process Photogram*, of London, has an interesting article on "The Three-color War in the U. S. A.," from which the following extracts are taken: "A renewal of the attack upon the photo-mechanical craft appears to be impending in the United States in reference to the alleged patents of Kurtz for tri-color blockmaking, held by the American Colortype Company, of Chicago. We have heard those claims of the Kurtz patent before, and, as the old readers of *The Process Photogram* very well know, we have been at some pains to show (1) that the Kurtz patent is invalid by anticipation (Ives in 1881, Albert in 1891); (2) that the particular angle of crossing claimed in the alleged patent need not be used, and, according to Ives, is not the best. The facts of the matter were fully stated in our *exposé* of the subject in 1896, and we may briefly summarize an article in our issue of January of that year, which directly answers the claims of the proprietors of the alleged Kurtz patents. The Kurtz patent was taken out in 1893. In 1891 a very similar claim was protected on behalf of Dr. Albert (Patent No. 6634, 1891), and about October, 1895, a firm of solicitors, on behalf of the owners of the Albert patent, threatened suit for infringement, but the suit never transpired, and it was shown and acknowledged at the time that Albert's patent was anticipated by Ives in 1881, who in that year made tri-color negatives with a single-line screen crossed at an angle of 65°. *A fortiori*, therefore, there is no patent in the claim of Kurtz in 1893. However, as Ives and others have shown since the above early period of tri-color work, the angle of 60° is not the best, and the crêpe markings are still better removed by other angling. American process engravers can therefore afford to laugh at the threats of the company owning the Kurtz patent. We repeat the advice

given in 1899, when the matter was mooted in the U. S. A.: that a bold front in the United States will doubtless secure the same result as in England in 1896, with no more cost than a letter or two from a good lawyer."

DANISH NEWSPAPER ART.—A "Reader" sends the following with the illustrations reproduced herewith: "THE INLAND PRINTER for January contained an incidental reference to the style of the daily press in Denmark. Illustrations, which were formerly unknown, have become of frequent use during the last decade, and we give in this number a few examples of Danish newspaper art. The pictures are taken from *Politiken*, published in Copenhagen, and represent the different phases of a murder investigation. They are so well done in respect to the mere drawing that they can not be denied a certain artistic value. They are besides of undoubted historic value and offer a living illustration of the majesty of the law. It will be noticed that the judge himself appears as the mighty arm of justice, directing the investigation on the spot. He is easily recognized by his spectacles, his whiskers and his air of importance. The first picture represents, from left to right: the police officer, the murderer, the judge's deputy, the judge and the parochial constable. The second contains the addi-

tion of the building, while the insurers of the building held that the sinks were special apparatus and not the sinks and plumbing customary in office buildings. The contesting insurance companies were told that as the building and its contents were completely insured, it was a family quarrel which they must settle among themselves. It took them a week to come to a compromise, during which time nothing could be done toward refitting the plant. The moral to which is, that process people should, when dividing the insurance into building and contents, have the plumbing definitely stated in one of the policies.

PHOTOGRAPHIC LENSES.—Two lensmakers, Conrad Beck and Herbert Andrews, have written a book of 288 pages, well illustrated, which will give one all the information he is liable to want on the choice and use of photographic lenses. They have the following to say about lenses for processwork: The cost of a perfect lens is of no moment if it will save time or electric current, or if it will produce even a slight increase in the quality of the work. All lenses used for processwork are large and the imperfections which may pass unnoticed in a short-focus lens will ruin the work turned out by a larger one. The essentials are perfect freedom from



DANISH NEWSPAPER ART.

tional figures of the district physician and the county 'physikus.' The third shows the father and sister of the murderer. We offer them as representative specimens of Danish newspaper art." "Reader" is right in calling attention to the artistic value of these Danish drawings. The knock knees and indifference of the alleged murderer is well shown. The respectful distance the crowd maintains while the judge is investigating, the doleful attitude of the father and the playfulness of the dog are realistic touches; still the yellow journals of Denmark have much to learn from our "Daily Dreadfuls." They should give the "X" where the murder occurred, the clots of blood, dotted lines to show where the victim was dragged, and then half-tone portraits of all the pretty girls in the case. Without these accompaniments no up-to-date murder case is considered illustrated.

FIRE INSURANCE COMPLICATIONS IN AN ETCHING PLANT.—Last month a paragraph in this department told how rats started a fire which burned out the etching department of an engraving plant. Here is a sequel to the story, showing the complications and delay insurance companies caused in settling the losses. The insurance of the large office building, in which the fire occurred, was held by several companies, while the furniture and apparatus of the engraving department was insured in a different company. In the burned-out etching department were several sinks, one for each etcher. When it came to adjusting the losses, the insurance company that held the policy on the furniture and apparatus claimed that the sinks, with their accompanying plumbing and waste pipes,

central and oblique aberrations, and the only type which is thoroughly satisfactory is the orthostigmat or the anastigmat. Lenses of the rectilinear type may be used with very minute stops, but can not be recommended. For linework the definition must be such that the angles of two crossing lines show no spreading or filling at their intersection. Half-tone work does not make quite such stringent demands, but in order to make use of the differently shaped stops required, they must have a large aperture for at least a portion of the exposure; lenses for this work must also have very perfect corrections. Process lenses require to be specially corrected, because they are also used for copying at close quarters; a lens that is corrected for distant objects will not be so well suited for objects placed at a distance of twice or three times the focus. Moreover, as the wet-plate process depends specially on the violet and ultra-violet rays, these lenses should be specially corrected for this end of the spectrum. For three-color work lenses must be specially corrected for achromatism, as, if they have only the ordinary type of photographic correction, there may be a difference of an inch between the foci of the different colors in a long-focus lens (twenty-five inches). The price of this book on lenses is 75 cents. The publishers are Tennant & Ward, 287 Fourth avenue, New York.

THE METRIC SYSTEM.—The paragraph in this column for May, page 253, entitled "The Confusion of Weights and Measures," has been copied freely. It has also been commended by the American Meteorological Society, of Washington, who purpose using it before the next Congress as an

additional argument in favor of the metric system of weights and measures by this country. The present bill for this purpose was introduced in 1901 by Mr. Shafroth and is known as Bill H. R. 123. Every processworker should write his Congressman to vote for this bill. The date for the adoption of the metric system as the legal standard for weights and measures is fixed at January, 1907, in order that every one may be acquainted with it. Still the metric system is simple to learn. Here is all there is to it:

THE NAMES OF THE METRIC UNITS.

PREFIXES.	UNITS.		
	Length.	Weight.	Capacity.
Milli- = $\frac{1}{1000}$	Meter	Gram.	Liter.
Centi- = $\frac{1}{100}$			
Deci- = $\frac{1}{10}$			
(The units are)			
Deka- = 10			
Hecto- = 100			
Kilo- = 1,000			
Myria- = 10,000			

NOTE.—Square and cubic units are the linear units squared and cubed.

THE RELATION BETWEEN THE METRIC UNITS.

One cubic decimeter of water weighs one *kilogram* and measures one *liter*.

It would be well for processworkers, when buying weights, to get them according to the metric system and translate their formulas into that system. Also in purchasing glass graduates, they can be had with both systems engraved on them, which would be a good way to get acquainted with the coming metric system.

THE EARLIEST WORK OF WOOD ENGRAVERS.—Many writers on the beginnings of wood engraving have attributed this invention, in Europe, to the demand for playing cards in the latter half of the fourteenth century. It was not pleasant to read that our art began by propagating the vice of card playing, which spread like a plague in those days. Church and state was obliged to legislate against card playing, and the engravers of playing cards were considered the most wicked of men. In *The Dolphin* magazine, for June, the Rev. Herbert Thurston, S. J., strives to rescue the reputation of the pioneer wood engravers from the charge of such depravity. It makes us rather proud of our calling to read from his pen that our predecessors at engraving must have been saintly men. To prove it he reproduces illustrations from the earliest block books found in the British Museum. Block books, it might be said, are the earliest examples of the illustrated book. Each page was cut upon a single block of wood. When the block was inked, the impression was taken by rubbing the back of the sheet of paper laid upon it. These separate illustrations were bound together and made the block book. The best executed and most popular of the first block books were on the subject "Ars Moriendi," or, as Caxton translated it, "The Art and Craft to Knowe Well to Dye," or in other words, "How to Die Well," the illustrations for which would make the wickedest zinc etcher of to-day sober up. Father Thurston continues: "There is no valid reason for maintaining that the invention of wood engraving was in any way due to the introduction of playing cards." And he quotes an eminent authority on the subject, M. G. Pawlowski, who says: "The art of wood engraving made its appearance at an epoch when sculpture and painting were universally recognized as the most important adjuncts of religious worship, and from the very first it met with exceptional encouragement as a process that was both rapid and inexpensive. It is therefore only reasonable to suppose that wood engraving must have been first applied to the production of pious pictures and ascetical books, and against this strong presumption no definite fact has as yet been adduced which will bear the test of criticism." So we can hereafter hug ourselves with the thought that the first engravers were good fellows after all, possibly as good as ourselves.

TYPEFOUNDERS AND TYPEFOUNDING IN AMERICA.

BY WILLIAM E. LOY.

NO. XXIX.—WILLIAM BRIGHT, OF THE ST. LOUIS TYPEFOUNDRY.

The connection of William Bright with the typefounding business was nearly simultaneous with his arrival in America. He was the son of Samuel and Mary Farrington Bright, and was born at Hazel Grove, Cheshire, England, May 2, 1830, where he received his education. In 1844 he came to America, reaching St. Louis with an uncle in July of that year. The uncle died in the spring of 1845, and young Bright was left alone in the world, in a strange land, without friends or money. With the self-reliant energy and industry characteristic of his entire career, he faced the situation and sought



WILLIAM BRIGHT.

employment. In October, 1845, he found work as office-boy with A. P. Ladew, then the sole owner and proprietor of the St. Louis Type Foundry. Proving himself capable and worthy, he was steadily advanced through various positions during the next few years, as salesman and bookkeeper, until 1857, when he became a partner in the firm. When the business passed into the hands of the Cincinnati Type Foundry in August, 1860, the management was placed in his hands, the financial end to Charles S. Kauffman, and the superintendence of the foundry to James G. Pavver. Early in 1861 the business was incorporated, with Charles Wells, of the Cincinnati Type Foundry, as president, and Mr. Bright, secretary. The quarters then occupied were found inadequate, and a new location was sought at 115 Pine street.

Despite the troubled condition of the country, and the fact that many industries were nearly or wholly destroyed by the war, the St. Louis Type Foundry prospered and grew. The trade of the entire Southwest came to St. Louis, and, as the armies moved to the South, the business seemed to increase. In 1865 Lemuel T. Wells, who had been president of the Cincinnati Type Foundry for a number of years, traded his holdings in that city for the stock held by the corporation of

which he was president in the St. Louis Type Foundry, and moved to St. Louis. Charles Wells resigned as president of the latter corporation, and Lemuel T. assumed that position, being elected by the stockholders at once.

As soon as the Civil War closed, the rush of business demanded increased facilities, and much new machinery was added. The company then began to build job and hand presses, and their machinery found a ready market in the West and South. In 1870 it became necessary to add a woodworking plant, and reglet and furniture, cases, cabinets and stands were turned out. In 1875 the business necessitated increased facilities and more room, and the woodworking and machine shops were moved to Broadway and Poplar streets, the type-foundry and warerooms occupying the entire Pine street premises.

The business was reorganized under a new charter in 1886, the first having lapsed, and this time William Bright was made president. James G. Pavyer vice-president, and Charles S. Kauffman secretary and treasurer. This arrangement continued until December, 1892, when the foundry was sold to the American Type Founders Company, the machine shop being retained by the old corporation. Later this was sold to the Pavyer Printing Machine Works. The plant of the St. Louis Type Foundry was continued as a separate branch until 1896, when it was consolidated with the Central Type Foundry branch. It was then Mr. Bright bought the electrotype and stereotype machinery in both branches, and he has since conducted the St. Louis Electrotpe Foundry.

With the rapid development of the West and Southwest for twenty-five years after the close of the Civil War a large measure of prosperity came to the St. Louis Type Foundry. Its product was confined to plain romans and such job faces as are indispensable in every printing-office, until the wood goods and machinery were added. For a number of years a large paper trade was conducted by the firm, but in 1889 this was sold to the St. Louis Paper Company. To Mr. Bright's close attention to the management of affairs is due most of the success, though he had an able assistant in James G. Pavyer, who had charge of the foundry. Mr. Pavyer was a son of Benjamin Pavyer, who for many years conducted a typefoundry in Bartholomew Close, London, and with his father, James G., thoroughly learned all details of typefounding. He came to St. Louis about 1850, and was at once engaged by Ladew as a moldmaker. During his long career as superintendent of the St. Louis Type Foundry he patented several improvements in the mechanics of the business. Since he retired from typefounding, in 1892, he has given his attention to printers' machinery, in which he has been no less successful.

AN AMATEUR EFFORT.

An effort unique in newspaper annals is *The Globe*, published by two small school boys in Milwaukee. In none but the young, we fear, could the interest be sustained to the conclusion of the first-page serial:

1 *The Globe.*

TORPEDO BOAT No. 5.

:cont. from last time.:

They are heading for the sombre outline of the distant land where he knows is the entrance to the harbor. By his side stands a young ensign, his assistant, looking fixedly out into the night.

TO BE CONT.

NOTES ON JOB COMPOSITION

BY JOHN M. LARKING.

Under this head will appear, each month, suggestive comment on the composition of jobwork, and all descriptions of decorative typography. Address all communications and specimens for criticism in this department to The Inland Printer Company, 120-130 Sherman street, Chicago, Ill. Write name and address on all specimens sent for criticism. Specimens for reproduction should be printed in black ink on white paper, if possible, and mailed flat.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

VEST-POCKET MANUAL OF PRINTING. 50 cents.

MODERN LETTERPRESS DESIGNS.—A collection of designs for job composition from the *British Printer*. 60 cents.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements, submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 40 cents.

TITLE PAGES.—By Theodore Low De Vinne. Third volume of the series on "The Practice of Typography." Treats the subject from three standpoints—Historical, Practical, and Critical. Copiously illustrated. Cloth, 12mo, 485 pages, \$2.

PLAIN PRINTING TYPES.—By Theodore Low De Vinne. First volume of the series on "The Practice of Typography." A treatise on the processes of typesetting, the point system, the names, sizes, styles and prices of plain printing types. Cloth, 12mo, 403 pages, \$2.

CORRECT COMPOSITION.—By Theodore Low De Vinne. Second volume of the series on "The Practice of Typography." A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proofreading. Cloth, 12mo, 476 pages, \$2.

HINTS ON IMPOSITION.—By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood. Several chapters are devoted to "making" the margins, and this feature alone is well worth the price of the book. 4 by 6 inches, full leather, flexible. \$1.

MODERN TYPE DISPLAY.—The latest and best book on artistic job composition. Its eighty pages contain about one hundred and forty up-to-date examples of letter-heads, bill-heads, envelopes, statements, cards and other samples of commercial work. In addition to the examples is reading matter fully describing the different classes of work and making many helpful suggestions for the proper composition of commercial work. Compiled and edited by Ed S. Ralph. It is a book which every intelligent compositor should possess. Size 7½ by 9½ inches. Price, 50 cents, postpaid.

G. M. CAPERS.—The repetition of the firm name is unnecessary in the side panel and the space could have been devoted to one or two descriptive lines.

C. H. HEBBELN, Davenport, Iowa.—The card is well arranged and a large amount of matter for a personal card is disposed in a satisfactory manner.

ERNEST HESS, Glouster, Ohio.—The blotter is a distinct improvement over previous efforts. In justifying caps and small caps be careful that they line at the bottom.

D. A. PORTER, St. Paul, Nebraska.—The corner-card in question is a very neat design. More judicious spacing would help the Hoover statement, and the "in account with" is entirely too large.

W. J. F. MALLAGH, Brantford, Ontario.—One suggestion we would like to make in the way of improvement in the bill-head is some reduction in its depth, say three picas. Otherwise no exception can be taken to it.

A. M. GRIST, Yorkville, South Carolina.—Too much border is an error in the composition of the Bethel cover. The outside panel could have been left off entirely and the inner one printed in the upper left-hand corner of the page.

E. R. CARROLL, Raleigh, North Carolina.—Better contrast in the way of type sizes would improve the samples shown. The advertising value of two lines next to each other is greatly increased by putting them in contrasting type sizes.

WYATT & HOLLAND, Coquille, Oregon.—As an evidence of work done under limitations, the letter-head is interesting, and the faults are those induced by a desire to make the most

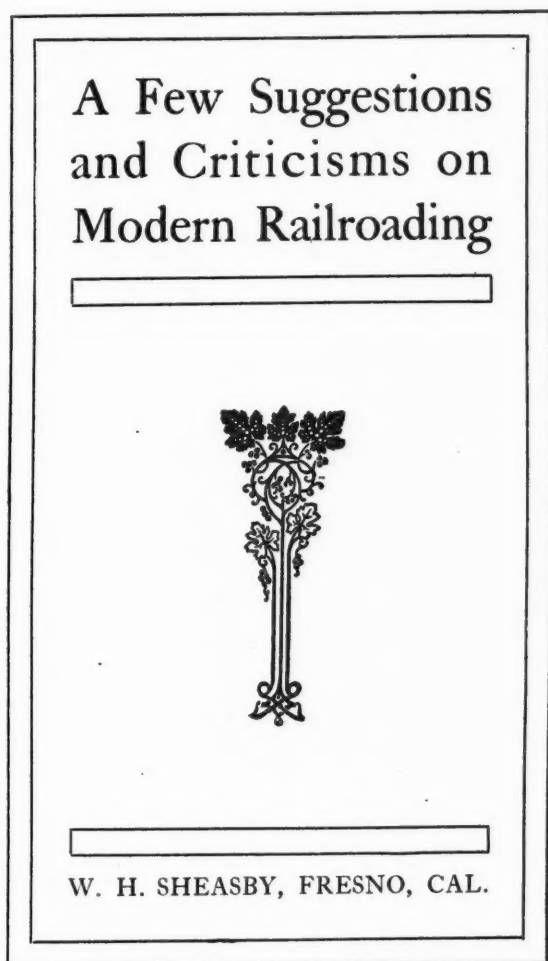
of the facilities at hand. The margin is crowded by the type, and a plain double rule in place of the waved border at the bottom would be neater.

E. E. SNOW, Decatur, Indiana.—Both of the headings shown are pleasing forms of the panel style. One possible improvement might be a slight increase in the type size of the main line and some reduction in size of the rest of the matter.

ALFRED FOX, Fresno, California.—Effective simplicity might aptly describe the work under consideration. The composition is of a kind that will wear well. An improvement in the New Leaves booklet would have been the making of the front page

are desirable. The catalogue cover is properly arranged, but the letter-heading will not do. Cut out the panel rules and reset in the professional style.

C. E. SYKES, Red Wing, Minnesota.—The reproduced letter-head possesses some attractions, partly on account of well-arranged type matter and by the use of a border which

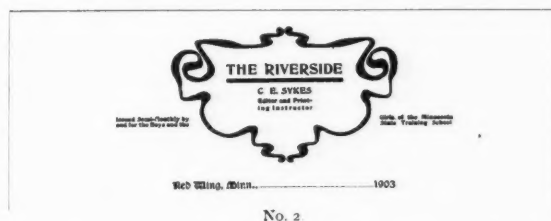


No. 1.

uniform in border arrangement with the inside. Shown is a cover-page on which but one suggestion can be made in the way of improvement. The ornament should be raised somewhat above the center of the space which it occupies. Otherwise it is a model that all students of good arrangement, in the way of job composition, should study. (No. 1.)

EMERSON A. GEER, Coudersport, Pennsylvania.—The desire indicated in your letter is in some part already fulfilled, as the samples show one of the most necessary elements in good jobwork: restraint. The card is especially attractive on account of its simplicity.

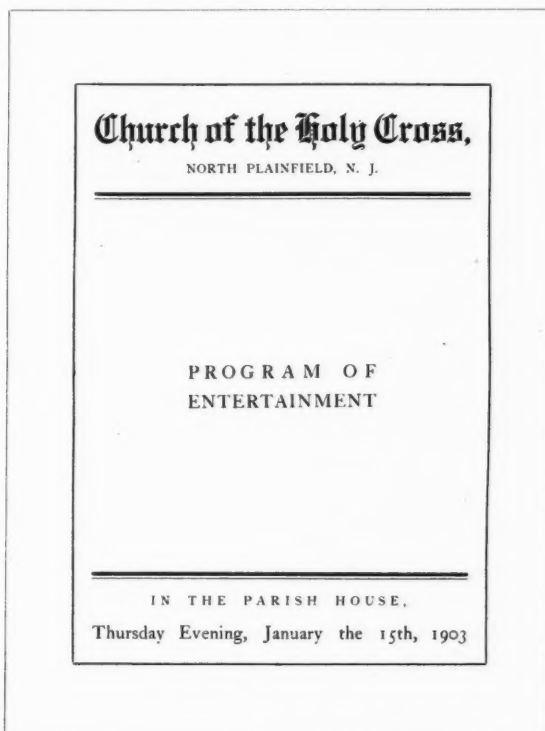
ALBERT KLEIN, Chicago.—Rule borders and panels are not absolutely necessary in the construction of correct type designs, and if the material at hand is worn and battered it is better to leave them off, especially in work where neatness and finish



No. 2

approaches very near to the grace of a brush design. The border is in a lighter shade than the rest of the matter, and the entire job is an artistic departure from the conventional. (No. 2.)

STAFFORD, The Printer, North Plainfield, New Jersey.—Among a collection of jobwork samples we have selected and reproduced a program title, not because it was the most elaborate but on account of the possible lesson it may teach



No. 3.

that simplicity is the essence of the best printing. Placing the words in the center one-third the way down, instead of in center, would have given more distinction by conferring a pleasing irregularity on the design and an avoidance of the primness that precise and equal division of type lines will sometimes give. (No. 3.)

CARROLL C. ALLEN, Farmington, Minnesota.—The card is original in arrangement, but is defective in several typographic details. The name of the town should be larger and the sentences composing the paragraph, at the left hand, should

commence each with a capital letter and end with a period. This is a departure from originality but will make it more readable.

DE WITT M. GORDON, Nashville, Tennessee.—The reproduction shows a style of heading that possesses some elaboration



McQuiddy Printing Company

(Successors to Gospel Advocate Publishing Company)
Printers, Stationers, and Binders
No. 232 North Market Street

Nashville, Tenn.

No. 4.

in arrangement, but is sufficiently simple to make a clear and neat design. It would be improved by raising the side panel some. (No. 4.)

W. WEST, Paris, Ontario.—The letter-head errs in several smaller details although its general design is pleasing. Perhaps the ornament might be left off without detracting from its beauty, and the top and bottom lines in the larger panel should be of equal length.

T. T. VOLZ, Cassville, Missouri.—The samples are composed in the usual good style, which, together with the readable type used, make them a proper exhibit of the "art preservative." One or two transgressions are apparent. The firm name is entirely too small in the Short note-head.

EDWARD W. STUTES, Spokane, Washington.—The Anderson bill-head is another case of different arrangement in that

SPOKANE, WASHINGTON,

199

RESIDENCE
1148 SUMMIT AVENUE
PAPER HANGING
HARDWOOD
FINISHING



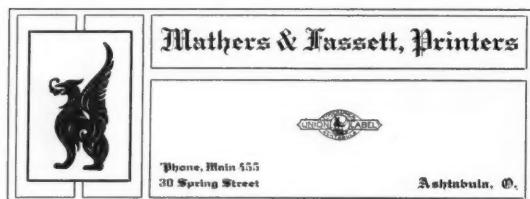
RESIDENCE TELEPHONE
SOUTH 961
KALSONING
INTERIOR
DECORATING

No. 5.

useful commercial form. More space between the words and less between the letters in the matter under the name would be better. (No. 5.)

J. W. ARCHIBALD, East Palestine, Ohio.—A border designed chiefly for ad. composition should not be used on a business card. More feature would be given the same card by increasing the size of the type used for the main line even if it were necessary to make two lines of the caption.

MATHERS & FASSETT, Ashtabula, Ohio.—The blotter shown is a good example of panel rulework and proper type display,



No. 6.

and has but one fault, perhaps. The griffin should be left off and a few lines of text substituted adverting in some manner to the business or some specialty. (No. 6.)

EPHRAIM H. CRANE, Ludlow, Vermont.—The Book of the Fletcher Memorial Library is an attractive brochure from the typographic standpoint. Of course, it is easy to pick flaws, but no book is free from them, and sometimes we think they should be overlooked if the general plan and arrangement is pleasing and satisfactory. One improvement, not within the

province of the compositor, would have been the use of a coated paper for the half-tones of the same tint as the laid paper used for the text.

H. C. FORWARD, Randsburg, California.—With the limitations spoken of it is not fair to give an adverse opinion. We note with pleasure one job printed in some other color than the conventional red and blue, which, to a large number of printers, seem to be the only colors apart from black that it is proper to use.

W. J. BROWN, Clyde, New York.—A plain rule border is much more desirable than an ornamental border except for an advertisement, or any other kind of printing devoted to publicity. In a panel design printed in two colors the type should be in the darker color in order that the rule design may not dominate the lettering.

THE KING PRINTING COMPANY, Bristol, Tennessee.—Good paper, good presswork and tasteful composition form a trinity the resultant product of which is much attractive printing.

VIRGINIA INSTITUTE

Concert



Under direction of Dr. Schenkel
Benefit of Reading Room

First Baptist Church

Monday evening, March 30th 1903

8:15 o'clock

Committee

Miss Maymie Greer
Miss Lila Saul
Miss Kate Crump

Miss Lou Ona Little
Miss Janie May Jones
Miss Bertha Tyler

No. 7.

We can not show the first two but only the last of these desirable elements, and reproduce a program title that displays good arrangement and appropriate ornamentation. (No. 7.)

MARSHALL SMITH, Lebanon, Tennessee.—Many of the errors noticeable are those of selection and arrangement, a failure in one or two cases to properly understand and display the features of the job that require prominence. This is very evident in the Report blank, where the descriptive title of the job is placed in the smallest type.

JOHN J. EMERICK, Wheeling, West Virginia.—A tendency to overdo, in the way of accessories, should be restrained and care taken that the message of the type be not lessened by excessive ornamentation. The Parish Record cover errs very much in that respect, and unless the design could be printed in two colors and the extra ornamentation properly subdued by using a lighter color than the lettering, it would be very

much improved to leave off most of these non-essentials. The cover of a paper of that description should be plain, dignified and readable.

G. W. JACKSON, Hamilton, Bermuda.—Both cards are somewhat faulty in arrangement, but the copy has more feature by reason of the contrast obtained by using the text letter in connection with a lighter and plainer face. In the resetting the way of lining caps and small caps at the top is wrong and the telephone number is too modestly typed.

D. GUSTAFSON, Red Wing, Minnesota.—The two letter-heads shown illustrate two phases of correct typography. One is a good example of proper spacing and arrangement, the

Office of
Red Wing Business College
Nos. 204-206-208 Bush Street

Courses of Study
BOOKKEEPING TYPEWRITING
PENMANSHIP PREPARATORY
SHORTHAND ENGLISH TRAINING

WRITE FOR CATALOGUE

Red Wing, Minn. 190

No. 8.

Red Wing Printing Company
HIGH GRADE PRINTING
PUBLISHERS OF
RED WING DAILY REPUBLICAN
RED WING REPUBLICAN

Red Wing, Minn.

No. 9.

other shows the possibilities of type and rule in the way of design. Both are suggestive and instructive and will require no explanatory text or analysis to demonstrate their fitness as profitable object lessons in commercial display. (Nos. 8 and 9.)

WOOD'S PRINTERY, Logansport, Indiana.—A common error is the putting of insufficient space between the words of a letter-spaced line, causing them to run together and impairing the legibility of the matter. The envelope corner-card is very attractive and shows what artistic and satisfactory results can be obtained by the very simplest means.

HOMER BEDFORD, Denver, Colorado.—The three cards shown are very unequal in merit. The one reproduced is in every way a correct bit of printing, but a reduction in type sizes and a somewhat different arrangement would have prevented an

ORCHESTRA MUSIC BAND MUSIC

MUSIC FOR ALL OCCASIONS

SCHROEDER'S ORCHESTRA
C. E. SCHROEDER, LEADER
OFFICE, 1529 BLAKE ST.
PHONE 1027

RESIDENCE
2014 FRANKLIN
PHONE BLUE 878

DENVER,
COLORADO

No. 10.

evident crowding, as shown in the other two. The use of the logotype "The," as part of the title, does not look well. (No. 10.)

C. F. McLAUGHLIN, Olney, Illinois.—The letter-head is very attractive, printed in the colors shown. As the telephone

number is quite important, equally so with the street number, it should have been given more prominence. Perhaps the middle ornament could have been left out to advantage, the increased space being given to the display.

HAL ROORBACH, Ennis, Texas.—Printed on orange stock in black, the corner-card has the merits of simplicity and strength. It is a case in point where effectiveness is gained at a mini-

Hardy & Chambless Job Printing

At the Sign on Knox Street in Ennis Texas



No. 11.

mum of time and expense. The best printing is the simplest, and any elaboration may very often be a departure from the laws of right composition. (No. 11.)

RICHARD McARTHUR, Atlanta, Georgia.—Any variation in arrangement of the useful forms of business stationery are all acceptable, and we show one of a bill-head, which combines many desirable features. The use of a plain and readable

DODSON PRINTERS SUPPLY COMPANY

Furnisher of Everything for the Progressive Southern Printer

55 S. Forsyth Street, ATLANTA, GA. MIEHLE AND CHANDLER, &
PRICE PRINTING PRESSES

Sold to

Shipped via

Terms Cash RAILROAD OR EXPRESS RECEIPT CONSTITUTES DELIVERY, OUR RESPONSE
DELIVER THEN CASH IF GOODS SENT BY MAIL AT CUSTOMER'S RISK

AMERICAN POINT LINE TYPE

No. 12.

type, a very necessary qualification, and intelligent composition make it an interesting study. Initials of firm name and triple rules in red; the rest in black. (No. 12.)

PEERLESS PRINTING COMPANY, Allegheny, Pennsylvania.—The reproduced heading is an attractive design, chiefly on

CLARENCE PETTIT WHOLESALE
PRODUCE COMMISSION

PENNSYLVANIA LINES
SWITCH IN FRONT OF
WAREHOUSE FOR
HANDLING IN CARLOTS

925-933 SOUTH CANAL
STREET, ALLEGHENY,
PENNSYLVANIA
BELL PHONE 700 NORTH
P. O. BOX 487

EGGS, BUTTER, APPLES
POTATOES, ONIONS,
CHEESE, CABBAGE,
BEANS, POULTRY &c

No. 13.

account of its irregular arrangement, which always, unconsciously perhaps, helps the eye to distinguish the different statements more easily. From the standpoint of utility more prominence should be given the address and telephone numbers, which might have been done without impairing the distinction of the arrangement. (No. 13.)

T. B. CUMBOW, Florence, Colorado.—The card is well arranged. The only exception that can be made is inasmuch as it seems to be a kind of advertising placard some of the lines might have been given stronger display. It is an excellent advertising design for a book page, but for a placard it should be simpler and stronger, that "he who runs may read."

J. D. BIVINS, Albemarle, North Carolina.—The Sibley bill-head is a good businesslike composition, although the words in the side panels should have been somewhat larger. The

envelope is a great improvement over the copy, but the non-use of ornaments and pointers is recommended. They are out of date. The Enterprise bill-head is too fussy. Try a neater and plainer style.

R. E. MERRITT, New York.—The placing of the first and last letters of a display line in a much larger size is not in good form nowadays. The blotter would be greatly helped by using a very much larger line at the top. It is rather light headed in its present shape. The heading is well-arranged but a little bit vague, and could be improved by printing in a deeper tone.

J. WARREN LEWIS, Pasadena, California.—The cover-pages show the varied decorative possibilities of type and borders when assembled by intelligence and good taste. We repro-

No. 14.

duce one, showing how effective contrast between type and border strengthens the former. The certificate shown is also a variant from the conventional, and is a suggestive arrangement for a form of that kind. (Nos. 14 and 15.)

No. 15.

ROBERT BECKHAM, Dublin, Georgia.—The Chautauqua letter-head is correct except in some minor details. The heavy rules on either side of the word "The" are unnecessary. When setting a panel design for one color a double rule is sufficient. If more are used confusion ensues, unless the center one can be printed in another color. This should have been done in the sample shown.

WILL J. COTA, Burlington, Vermont.—One very important essential in display printing is the use of a legible type face. This, combined with intelligent and careful arrangement, will

No. 16.

always produce forceful and effective display. The cover-page shown combines these two requisites and is an admirable advertising design. (No. 16.)

J. ARTHUR SWINGSTON, Conway, Arkansas.—The heading in question has distinction in several ways. The careful spacing and much white space allowance gives legibility to the lines. We think, however, that if the cut and the paragraph that break into the panel rules on either side could have been placed both inside in some way and the panel left intact it would have been an improvement.

F. E. Sisson, Cleveland, Ohio.—The use of a larger face, either slightly condensed or caps and lower case, would strengthen and improve the "Medicine" title-page very much. It lacks feature in its present shape. The same error is noticeable in another one, a program title, where the date is in the same size type as the title line. The "Declaration of Principles" title is an attractive and well-spaced design.

C. FRANKLIN REED, North Attleborough, Massachusetts.—We suggest that the firm name, in the Reed heading, be in the same type as the rest of the lettering. The two faces do not harmonize, for this reason: One is a copy of lettering done with a pen or brush and the other of a style used originally for engraving on metal or stone. The "Don't Waste" envelope slip is both attractively worded and printed.

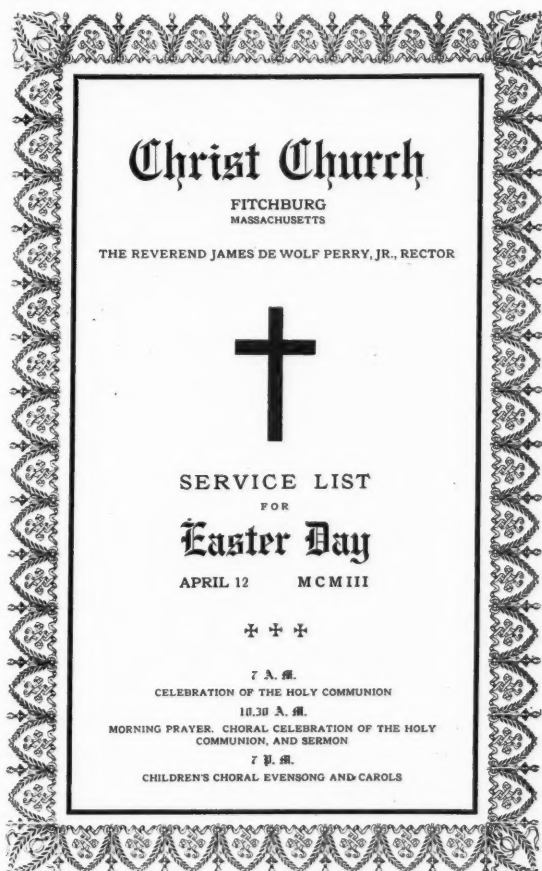
T. J. BOYD, Cottage Grove, Oregon.—In the Central Bar bill-head the matter in the side panel should have been set in one or two sizes larger type, filling the space, instead of using part of it for unnecessary ornaments. Also the border inside the large panel could be eliminated. As the matter on the side is advertising for the town, its name should be larger and be placed in the panel, a blank date line being used below.

C. A. WELLSHER, Washington, Kansas.—The calendar page is pleasing and dainty in arrangement, but the far removal of the initial from the rest of the main title, on account of the ornament surrounding it, is an error. This is especially to be avoided when the initial stands by itself in the middle of a panel design, surrounded by white space, so that it requires an effort to perceive the proper relationship of the initial with the rest of the word.

H. C. HULL, Coshocton, Ohio.—The samples are in the usual good style that such work demands, and shows that the

compositor possesses the most important qualifications necessary for the work, that is, an understanding of the fitness of certain type sizes and faces for the work in hand. In the Open Front bill-head the second display line should be a size smaller. The cover-page is a suitable design for its purpose, entirely proper, and shows no cause for dissatisfaction.

EVERETT R. CURRIER, Fitchburg, Massachusetts.—Programs are very often a source of unquietness to the compositor because the instructions accompanying them usually call for something extra fine. To a good many printers this means



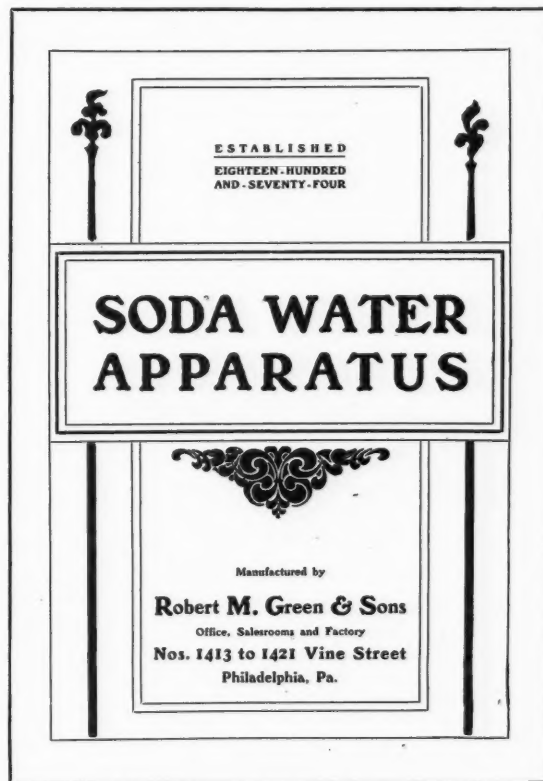
No. 17.

perhaps something bizarre or extremely ornamental, which is an error, as the best taste demands in this work simplicity, so far as the composition is concerned. Plain type and simple arrangement are the correct material and method of composition. These important factors in program work are very much in evidence in the samples shown. An error in one, however, is the placing of the performers' names in the same size type as the titles. One size smaller is the better way. The title-page shown is a well-spaced design and, although the border is somewhat heavy, yet the type is not crowded; the words "Christ Church" and "Easter Day" in red, the rest in black. Brown in place of black would have been an improvement in color, as the heavy cross and border are rather too prominent in black. (No. 17.)

CLAFILIN PRINTING COMPANY, Chicago.—The Spring Announcement is an attractive combination of color and type harmony. Printed on light green paper in a darker shade with rubricated initials, and set throughout in Priory Text, it combines two important essentials of correct printing: harmony of color and the accord resulting from the use of one series of

type. We think, however, that it is not necessary to letter-space a line, especially a short one, in order to fill out the measure. If it will not fill the line with normal spacing, let it be short and centered, and thus more natural. This stricture applies especially to text letters, which are always weakened by letter-spacing.

H. S. BERTRAM, Philadelphia, Pennsylvania.—The decorative possibilities of type, rule and ornament are illimitable, and therein lies the chief charm and attraction of the printer's art. Original creation is just as possible by means of type as by any other medium, and correct and beautiful design may be evolved from the same source. Of course a type design is scarcely ever a design pure and simple, and the ornamentation must in no way detract from the legibility of the type lines of which it forms a part. We must always bear in mind this chief limitation to such decorative type designing, and that the message of the type is the dominant factor or note, the decorative features simply being accessories or adornments, to attract by their esthetic appeal to the eye, and so give to the type the added force of association with a clever and graceful arrangement. Such possibilities in the way of design are shown by the samples under consideration. Although widely varying in merit, some showing a tendency toward awkward arrangement and over-adornment, yet others display much appreciation of correct display and proper subordination of the decorative features to the type display. The Modern



No. 18.

Eloquence pages are a little bit weak and undecided and the Irving title would be improved by the elimination of the inside rule in the narrow panel and the use of a very much smaller ornament. We show an advertising cover-page, well arranged and with much decorative adornment, which, although rather complicated, does not overpower, but really adds to the value of the page by reason of its attractiveness. (No. 18.)

PROOFROOM NOTES AND QUERIES

BY F. HORACE TEALL.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PUNCTUATION.—By John Wilson. For letter-writers, authors, printers, and correctors of the press. Cloth, \$1.

PENS AND TYPES.—By Benjamin Drew. A book of hints and helps for those who write, print, teach or learn. Cloth, \$1.25.

BIGELOW'S HANDBOOK OF PUNCTUATION gives full information regarding punctuation and other typographical matters. Cloth, 50 cents.

ENGLISH COMPOUND WORDS AND PHRASES.—By F. Horace Teall. A reference list, with statement of principles and rules. Cloth, \$2.50.

PUNCTUATION.—By F. Horace Teall. Rules have been reduced to the fewest possible, and useless theorizing carefully avoided. Cloth, \$1.

COMPOUNDING OF ENGLISH WORDS.—By F. Horace Teall. When and why joining or separation is preferable, with concise rules and alphabetical lists. Cloth, \$1.25.

TYPOGRAPHIC STYLEBOOK.—By W. B. McDermutt. A standard of uniformity for spelling, abbreviating, compounding, divisions, tabular work, use of figures, etc. Vest-pocket size. Leather, 76 pages, 50 cents.

THE ORTHOEPIST.—By Alfred Ayres. A pronouncing manual, containing about 4,500 words, including a considerable number of the names of foreign authors, artists, etc., that are often mispronounced. Revised and enlarged edition, 18mo, cloth, \$1.34, postpaid.

THE VERBALIST.—By Alfred Ayres. A manual devoted to brief discussions of the right and wrong use of words, and to some other matters of interest to those who would speak and write with propriety. Includes a treatise on punctuation. 4¼ by 6½, cloth, \$1.32, postpaid.

VEST-POCKET MANUAL OF PRINTING.—A full and concise explanation of all the technical points in the printing trade, including chapters on punctuation, capitalization, style, marked proof, corrected proof, proof-readers' marks, make-up of a book, imposition of forms. Leather, 86 pages, 50 cents.

PEERLESS WEBSTER DICTIONARY.—A new vest-pocket dictionary based on the International. Over fifty-one thousand words; rules for spelling, punctuation, capitalization; tables of weights and measures, parliamentary law, postal information, bankruptcy law, etc. Printed from new plates. Full leather, gilt, 50 cents.

CORRECT COMPOSITION.—By Theodore Low De Vinne. Second volume of the series on "The Practice of Typography." A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proofreading. Cloth, 12mo, 476 pages, \$2.14.

PROOFREADING AND PUNCTUATION.—By Adèle Millicent Smith. A manual of ready reference of the information necessary in ordinary proofreading, with chapters on preparing copy, reading proof, type-founding, sizes and styles of types, typesetting, jobwork, paper, technical terms, reproductive processes, etc. Cloth, 183 pages, \$1.

GRAMMAR WITHOUT A MASTER.—By William Cobbett, carefully revised and annotated by Alfred Ayres. For the purpose of self-education this book is unrivaled. Those who studied grammar at school and failed to comprehend its principles, as well as those who have never studied grammar at all, will find it especially suited to their needs. 4¼ by 6½, cloth, \$1.07, postpaid.

THE ART OF WRITING ENGLISH.—By J. M. D. Meiklejohn, M. A. A manual for students, with chapters on paraphrasing, essay-writing, précis-writing, punctuation, etc. Analytical methods are ignored, and the student is not discouraged by a formidable array of rules and formulas, but is given free range among abundant examples of literary workmanship. The book abounds in such exercises as will impel the student to think while he is learning to write, and he soon learns to choose between the right and wrong in linguistic art and expression. 12mo, cloth, \$1.50.

AGREEABLY.—H. H., St. Louis, Missouri, asks: "Should one say that a convention will be held in a certain place agreeable or agreeably to an invitation?" *Answer.*—Agreeably is the right word, because the construction demands an adverb, not an adjective. The word as used here modifies the verb, and it is the office of an adverb to modify a verb, an adjective, or another adverb.

A DIVISION.—L. W., Memphis, Tennessee, asks a question that will probably always cause trouble, as it always has done. It is this: "A compositor divided the word later (lat-er), and the proofreader marked it as being a word of only one syllable and not divisible. The compositor contended that it is two syllables and divisible. Which is correct?" *Answer.*—It is very bad typography to divide such a short word, except in very narrow matter. Such words, though, are as clearly two syllables as any word can be, and assertion that they are not divisible on that score shows ignorance. The only reason why they should not be divided is that no word should be divided except when necessary, and it almost never can be really necessary in such cases.

EDITORS.—C. B. N., Washington, D. C., asks: "Is there such a position as book editor in the large book-publishing houses, and what are the duties of such places, and what salary is usually paid?" *Answer.*—We have never heard of any employee called a book editor, but every large house has more than one employee who might be so called. Commonly there is some special one called the literary editor, and he usually commands a high salary. Most if not all of the others are called readers, and their duties consist in reading manuscripts. The duties of the literary editor are probably somewhat varied, according to varying circumstances, mainly of the personal wishes of his employers; but he should be ready to do anything or everything in course of the production of books, from their inception to their publication, and even after the latter, in directing the advertising and possibly some of the other work of selling.

ABBREVIATIONS.—W. K. G., Louisville, Kentucky, writes: "I noticed in the May issue of the *National Printer-Journalist* an article on 'The Use of Abbreviations in Copy' in which the writer, Cunningham Moffet, asserts that English newspaper men abbreviate very much in writing for the printer, and that abbreviated writing done in accordance with a system that he quotes (called a 'Standard List of Abbreviations') would be readily accepted in any printing-office in Great Britain. Kindly let me know if such abbreviations have ever been in use in American offices, and if not, are they ever likely to be accepted in this country? Mr. Moffet declares that by using the type-writer there can be no argument made against the use of these contractions on the score of illegibility." *Answer.*—Such use of abbreviations has never been so general here as in Great Britain, though undoubtedly not altogether unknown. It is simply impossible to say whether it ever will become really common or not. There seems to be no reason to doubt, however, that a certain amount of the practice might be indulged, but it will pay to be very cautious about it. As yet there is no American standard list of abbreviations for such use. Illegibility would not constitute the strongest objection, but rather the common lack of knowledge of what the letters stood for. A slight misreading might often make nonsense. The safe way is to write everything in full.

NONE.—J. M. C., Richmond, Indiana, sends us this invitation to indulge in grammatical purism: "In the article on 'Composing Machines,' in the May number of *THE INLAND PRINTER*, this expression occurs in the first paragraph: 'None of these machines have survived.' I rise to inquire if there is any authority for using 'have' instead of 'has' in this sentence. If this expression had been used by a rural editor or a cross-road preacher, I would not have thought it strange, but I was taught that 'none' was always singular, meaning 'not one.' Was the proofreader of *THE INLAND PRINTER* taking a vacation when this article was printed, and the office 'devil' doing his work, or can the sentence be defended as grammatical? A magazine whose mission is, in part at least, to educate printers, should use good English, and if the above quotation is good English, the old schoolmaster who taught me was mistaken. I would like to be set right." *Answer.*—Etymologically, none is no one, and of course there is no grammatical error in saying that no one has; yet in the expression criticised "have" is not used instead of "has," because "none" has always been more used in the plural than in the singular. It was not strange that one should say that none of these machines have survived. It is strange that any one should think it wrong to say so. The sentence is as good English as any. Authority is so plentiful that it almost seems like a farce to cite it. In the Century Dictionary is the definition of "none," "often as a plural, no persons or no things," and the quotation from the Bible, "None of these things move me." The Standard says, "often used in a plural sense; as, none of us care." Webster's International quotes from the

rhetorician Blair, "None of their productions are extant." Alfred Ayres, in "The Verbalist," says that to treat "none" as a singular in a sentence like this would antagonize prevailing usage. Any schoolmaster who teaches otherwise is mistaken. The sentence needs no defense.

SYLLABLES AND JOININGS.—E. E. W., Topeka, Kansas, writes: "The Standard Dictionary gives the following divisions: nec-essary prej-udice, spec-ified, etc., while you give, in your 'Punctuation,' ne-cessary, pre-judice, spe-cified, etc. On what authority did they overrule your division? Is the rule, 'A single consonant following a short vowel in an accented syllable should be included in that syllable,' a good one? Otherwise how would you make the distinction between prec-edent and pre-cedent? I can not see that the sound of the consonant would be misrepresented in any way by dividing as the Standard does. Is the hyphenization of the following words correct? 'The ration consisted of cornmeal, cottonseed-meal, soy-bean-meal, Kaffir-corn-meal, Indian corn-fodder, and alfalfa hay.' Is it proper to capitalize the second word of a compound in headings, as 'A High-Class Exhibition,' 'Peach-Trees Killed,' etc.?" *Answer.*—This calls for personal pronouns. I choose one kind of division and the Standard gives another. The Standard did not overrule my divisions—it simply gave the ones chosen by its editor, Prof. F. A. March, who controlled



HIS NEW WATCH.

that department absolutely. Authorities are divided, some preferring one way, some the other. My reason for my choice is plainly stated in "Punctuation," just following the rule that means the same as the one asked about in the letter, which of course I think is a good rule—with a few exceptions. I there say, "But when the sound of the consonant would be misrepresented by inclusion in the earlier syllable that letter properly goes into the next syllable." This means that it is not natural for the sound that is represented in a syllable prec to be spelled that way; no word ends with a soft *c*, while many words begin with one. The consonants in question are naturally initial, therefore they should begin syllables, not end them. Probably the commonest practice is opposed to my choice, but I think my choice is the better one, and I know that it agrees with that of the men whom I consider best fitted to decide. I should write the compound words as quoted, except soy-bean meal, Kaffir-corn meal, Indian-corn fodder. I know no reason for the double hyphening, and especially none for writing "Indian corn-fodder." The capitalization mentioned is proper, in so far as prevailing usage makes anything proper. I would not allow it, however, in any work absolutely my own—if I bothered about controlling it one way or the other, which I might not do—because the use of the hyphen makes the two words become one word, and I do not like a capital letter in the middle of a word. It is probably a good thing for most people that they do not have to do things my way, but are perfectly free to choose some other way.

NOTES AND QUERIES ON LITHOGRAPHY

BY E. F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Address all samples and letters to Lithographic Department, The Inland Printer, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOLITHOGRAPHY.—George Fritz. \$1.75.

GRAMMAR OF LITHOGRAPHY.—W. D. Richmond. \$2.

LITHOGRAPHIC SPECIMENS.—Portfolios of specimens in the highest style of the art, published by Joseph Heim. Album Lithographique, part 20, \$1.50. American Commercial Specimens, second and third series, \$3.50 each. Modern Alphabets, \$3.50.

THE SECRET OF HANDLING MEN SUCCESSFULLY.—Making a man feel as if he were an important factor in a lithographic establishment causes him to throw his whole ambition into the work before him; he will then seek to please and fear to receive the criticism of a well-meaning employer. If a man is not sensitive upon these points he is not a very fit person in a high-class lithographic establishment.

WASHES OF LITHO. TOUSCHE IN IMITATION OF WATER-COLOR EFFECT.—Mix the litho. ink thin and of different strengths about the same as you would prepare different washes of a water-color, and spread this tousche wash upon grained celluloid, quickly and decisively. Transfer the work later to grained stone—care must be taken to etch the work just right. The effect will be a close imitation of a water-color wash, and in the hands of a competent litho. artist it produces crisp and snappy "Aquarelles."

A POINT ABOUT ART FADS OR "STYLES."—Frederick Dielman, president of the National Academy of Design, New York, says: "Competition is becoming more and more keen, and other things being equal, the best equipped and most energetic will carry off the prizes. Let the young artist be shy of the particular fad that may prevail in his day. Servile imitation is to be condemned, originality or individuality of conception and treatment, with a mastery of technic, are sure to produce work that will bring both honor and reward."

ARE ALLEGORICAL SUBJECTS BECOMING POPULAR?—Among the modern Mural decorations—for instance, at the Congressional Library, at Washington; the Boston Public Library; Appellate Court; the Waldorf Astoria, New York, as well as other private buildings—the allegorical representations of various phases of our national life by some of our best figure painters have attracted considerable interest, and it can be depended upon that with such beginnings as these we can soon look for a distinct national tendency in art.

SHELLAC A PART OF LITHOGRAPHIC TOUSCHE.—In a recent article on aluminum, we see it stated that lithographic crayons and tousche are not useful on aluminum plate, because they contain no shellac. This shows again what many of the so-called professors know about the litho. business. Shellac has always been a part of litho-crayon, autographic and transfer ink. It was placed in almost every recipe for the purpose of preventing the fatty ingredients from spreading, and at the same time to add to the resistance against the acid.

THE PROPER METHOD FOR TRANSFERRING UPON ALUMINUM. In answer to several correspondents, desirous to know if it is practical or good to draw directly on aluminum and then transfer to another sheet of metal to get the reverse, we would say that it is not practical. The principle in transferring is

based upon the firm adhesion of a starchy paper bearing the lines to be transferred. Therefore, two metallic bodies coming together would be too unyielding to effect proper contact, notwithstanding theoretical allusions or illusions of so-called professors of lithography.

LITHOGRAPHING ON TEXTILE FABRICS BECOMING POPULAR IN AMERICA.—Of late many establishments are producing large lithographs of artistic subjects printed directly on canvas or other fabric for interior decorations. Printing of dainty subjects for fans, greetings, cushions, etc., on silk and satin is becoming quite an industry, and many of the best hands are kept busy designing and reproducing this artistic work. On most of the late work in this line the color scheme is subdued and gentle; soft grays play with pinks and greens, and warm yellows shed their golden radiance over backgrounds.

GRAINED TRANSFER PAPERS.—We have received from Robert Forsyth, lithographic writer and draughtsman, some samples of superior grained transfer papers and specimens of the grains and proofs of the drawings made thereon, transferred to stone. Upon inspection we can say that the material has been made with great care, and the work, which can be done upon the papers by any draughtsman or artist, can be reproduced in the printing-press precisely as it was drawn—either for type or lithography; but, of course, on stone, more artistic and softer effects can be obtained with this paper and at a lower price, on account of the absence of high etching. Size of sheet runs to 19 by 25, and a variety of grains can be obtained, also special sizes and grains can be ordered.

COMMERCIAL WORK ON COPPER AND STEEL.—J. H. P., Stoneham, Massachusetts, writes: "In your department will you kindly instruct me in a concise manner how the engraving and manipulation of copperplate work is done? Is other material than copper used—work on cards and stationery especially considered? Is there any text-book on the subject?" *Answer.*—In the December issue, 1899, of *THE INLAND PRINTER*, page 425, a pretty full explanation of the process in question is given. Steel is used often, but as it is hard to engrave upon, and is apt to rust, it is not employed for the general run of commercial engraving. There are no text-books on commercial engraving existing to our knowledge, but many books have been written upon the artistic side of engraving and etching.

DECALCOMANIA FOR CHINA DECORATION.—E. E. W., Grand Rapids, Michigan, writes: "In your May issue of *THE INLAND PRINTER* I notice a very interesting article on Decalcomania. Will you be kind enough to tell me where I can obtain the color transfers (with instructions for use), such as are used for decorating china." *Answer.*—*THE INLAND PRINTER* has, upon frequent occasions, given recipes for making the transfers for decalcomania upon china or other substances. Any first-class litho. establishment in your section can make, or may have on hand such transfers as you desire. Writing to such firms would be the best thing to do. Some of the articles bearing on this subject can be found in the February, 1899, issue of *THE INLAND PRINTER*, page 589, also in the April, 1899, issue, page 72.

CHEMICAL DAMPING WATERS AND HOW TO SET THE DAMPERS ON A STEAM PRESS.—Charles S. B., tin-printer, writes: "I would be glad if you would let me know through the columns of *THE INLAND PRINTER* what is the easiest and best method used for setting the dampers on a Hoe flat-bed press." *Answer.*—By most all makers of steam presses the feeding of the damping rollers is obtained by shorter or longer engagement of the water distributing roller with the fountain or "receiving" roller. There are different mechanical ways of obtaining this result, but the object to be attained thereby is to supply the stone or plate with a greater or lesser quantity of water. The Hoe press has a superior arrangement by set-screws, automatically controlling the duration of con-

tact, with which the constantly dipped supply roller feeds the water distributing roller, making it either a scarce or plentiful distribution. Directions for the quantity of water, certain admixture to it, etc., vary according to atmospheric conditions, nature of work, kind of paper, or substance to be printed from; study and observation are the best teachers; and no general directions can be given, except that it is always necessary to use as little water as possible in order to insure an even damping for the inking up of the work.

WISHING TO LEARN THE LITHO. PROFESSION.—L. B. S., Mason City, Iowa, writes: "As I wish to learn the art of lithography I would be glad if you would tell me of any lithographers in Chicago who would take an apprentice. I am twenty-one years of age and have a good seminary education, as well as some knowledge of drawing. Can you tell me how long an apprenticeship one would have to serve." *Answer.*—We insert the letter expecting to receive an answer from some one of our readers who may be interested. Regarding the number of years to serve, the time is usually three to five years, and compensation during first years is small. Unless you have a fondness for the profession and an eye or taste for drawing, I should advise you to think twice before learning the artistic part of the trade.

TINTING OF STONE CAUSED BY INFERIOR COATED PAPER.—T. W., Dayton, Ohio, writes: "Can you give me any information as to the methods employed preventing the tinting of stone caused by inferior coated paper?" *Answer.*—If it has been ascertained that the tinting of a stone in the press has been caused by inferior paper, the stone should be cleaned carefully, rolled up strong and etched high; by this operation contact of the paper with the general surface of stone will be diminished, otherwise it is better not to use papers which have been coated with the aid of astringent substances which are bound to extract the preparation from the surface. All the little tricks which some printers profess to possess, namely, mixing a certain something to the dampening water, are poor makeshifts, and will sooner or later ruin the work on the stone.

THEORY OF COLOR VS. PIGMENT AND LIGHT.—Student, Philadelphia, Pennsylvania, says: "I have been trying to gain some knowledge regarding the theory and practice of color, and find that there is a great diversity of opinion regarding the same; for instance, from the photographic point of view there are no tertiary combinations, there are even no established primaries; at least there seems to be a strong difference of opinion regarding proper primary colors. The same holds good regarding complementary colors; from an optical point of view two colors are complementary to each other when their combination produces white light. But how is it that artists and color chemists have an entirely different opinion, and can prove their truth by innumerable experiments? They have red, blue and yellow for primaries; purple, green and orange for secondaries; and brown, olive and gray for tertiaries; whereas the optician says red, green and violet are the proper primaries, and complementaries resolve themselves into white light. Can you throw a little enlightenment on my mind in this direction?" *Answer.*—Regarding the question of color there are two sides to be considered; optically we deal with color in the abstract. The theory and practice of this "solar color mixing" is ethereal and deals with unadulterated substances, but when you come to consider colors made up of minerals, vegetables, animals and earths, mixed with oils and other more or less doubtful ingredients, some having an opaque, others a transparent nature, why then we are dealing with another side of the problem, and it stands to reason that we can not employ the same standards to its theory and practice as we do in treating the subtle matter of white light. The changed phenomenon observable in mixing pigments, either for painting or printing, is due to the foreign matters alluded to.

And as long as we are bound by these substances we shall not be able to talk of color otherwise than we do now. Look at the red, blue and yellow of an optically created three-color print. You see the three primaries as near as possible in their purity, and when impressed one over the other, the secondary and tertiary in their proper relation to the primaries will appear. Still in filtering the rays of light a radically different theory and practice has to be pursued. So do not let this seeming diversity perplex you; study each science or art from its proper premise and you will soon arrive at the reasons governing in each instance, all leading to a harmonious conception.



THE "HANDY MAN."

ALL HAIL, THE DEVIL.

In his address to the grand jury, Judge Hughes said that he was once a printer's devil and he was not ashamed of it.

The reporter must surely have made a mistake in taking that down. It would be more like the judge to say that he had once been a printer's devil and he was proud of it. There is something about the devilship of a newspaper that clings to a man like a birth-mark. To be ashamed of having served in that capacity would be evidence of littleness of mind, and a dullness of comprehension that no one would charge against the judge. If we could sound the depths of Judge Hughes' memories we would find none sweeter than the days of his devilhood. If we could bring under his nostrils all the sweet odors and spices of Araby, none would be so grateful to his senses as the smell of a printing-office. My fine gentleman who keeps packets of lavender in his wardrobe might despise the penetrating perfume of the benzine can, the ink pot, or the oil barrel, but to the sturdy men whose mental pap was imbibed in a printing-office the sweetness of the rose does not compare with the grateful aroma of the pressroom.

All hail! Brother Hughes! The *Journal's* editor, who has delicious recollections of devilling things for many a year, greets you. He welcomes you to the halls of fame where the names of devils are emblazoned among the greatest men of our country. Where the names of premiers, presidents, professors, physicians and preachers appear, who were proud to say, like His Honor of Elgin, they once were devils.—From the *St. Thomas (Ont.) Evening Journal*.

PRESSROOM QUERIES and ANSWERS

BY WM. J. KELLY.

TO CORRESPONDENTS.—Letters for this department should be mailed direct to the office of *The Inland Printer*, Chicago. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOTRICHROMATIC PRINTING.—See Process Engraving.

THE COLOR PRINTER.—By John F. Earhart. Price, \$15—now reduced to \$10.

A CONCISE MANUAL OF PLATEN PRESSWORK.—By F. W. Thomas. A complete treatise on this subject. Pamphlet, 32 pages, 25 cents.

PRESSWORK.—By William J. Kelly. A manual of practice for printing-pressmen and pressroom apprentices. New enlarged edition. Cloth, \$1.50.

THE HARMONIZER.—By John F. Earhart, author of "The Color Printer." A book of great value to any printer who prints on tinted or colored stock. Cloth, \$3.50.

THE THEORY OF OVERLAYS.—By C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. 10 cents.

OVERLAY KNIFE.—Flexible, with a keen edge enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used. 25 cents.

PRACTICAL GUIDE TO EMBOSING.—By James P. Burbank. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. \$1.

WHITE'S MULTICOLOR CHART contains seventy-three specimens of cover-papers of various colors, shades and qualities, on which are printed six colors of ink—black, yellow, red, blue, green and brown—colors most generally in use. 40 cents.

TROUBLES BY ELECTRICITY AT PRESS.—J. W. B., of Phillips, Maine, apparently has not given this matter close attention, else he might have read over pages of suggestion and experience of many writers on this subject. To give a positive panacea for the troubles consequent on static electricity in paper is not in our power. Various compounds, for use on tympan, are in the market and known as "electric annihilators," which are more or less advantageous. Our correspondent, in sending his check for a year's subscription to *THE INLAND PRINTER*, writes: "Will you kindly let me know what can be done for electricity? My paper bothers me by sticking to the fly of the press." *Answer.*—A mixture of one-third refined petroleum to twice the quantity of glycerin will destroy the effects of electricity in paper for a fairly good run. This must be applied evenly on the tympan and repeated after it has lost its vitality to dispel the electricity. A new ready-made article styled "Printers' Electricity Annihilator," put up by C. F. Rockstroh, a practical pressman of New York, is said to be a good remedy; does not swell the packing, and one application will last a day. It is for sale by dealers in printers' supplies.

PERFORATING ATTACHMENT FOR CYLINDER PRESSES.—L. F. T., of St. Louis, Missouri, writes as follows: "Can you inform us where we could obtain what is known as a 'perforating attachment for cylinder press?' It is intended to be fastened to the fender bar, is removable without taking off the bar, and consists of a wheel and short arm. Any information will be thankfully received." *Answer.*—After a lengthy examination of data, as far back as 1895, we have found that such a perforator was patented in 1894 and was known as the Smith Common Sense Perforator, and sold by the Smith Perforator Company, then located at 1306-10 Filbert street, Philadelphia, Pennsylvania, at \$10 each. Among the points of merit we find the following: "It perforates simultaneously while printing; no rehandling of stock necessary. Perforates full circumference of the cylinder when necessary; makes a clear perforation, and may be used for check, stub and certificate

books, etc." The perforator can be adjusted in less than a minute on the band rod of any cylinder. The writer has seen a specimen of its work, and it is done in such a way as not to injure packing boards or take away parts of the paper to fall on the rollers.

WANTS A GLOSS EFFECT.—A. T., of Milwaukee, Wisconsin, has sent us a specimen print showing yellow for a ground, with red lettering and a black outline to same neatly printed over the yellow, thereby securing a fairly good, glossy, deep color on both. He desires information regarding the yellow, and writes: "Please find enclosed piece of printed pulpboard which troubles me by 'sticking,' as you will see. Ink-makers seem to be unable to give me any aid, except with paraffin inks, which are lusterless. How can I secure a deep gloss effect without the stock sticking?" *Answer.*—The trouble caused through the work sticking should not be attributed to the inks, but to the way in which the printed sheets of cardboard are laid out to dry as each successive color is applied to them. Any pressman who would pile up freshly printed thick cardboard having a soft pulpy reverse side, may be considered inexperienced. Your printing is all right, but lay out the sheets on drying boards, not to be covered by others until the ink has "set" sufficiently so as not to stick to other sheets placed over them. Add a little copal varnish to the yellow for better gloss to all the colors. The printing side of the board is firm and will stand three fairly strong inks. You do not require paraffin in the colors.

NEW JOGGER FOR PRINTING-PRESS FLIES.—Joseph Kaup, of St. Louis, Missouri, assignor of one-half interest to Frank J. Baumgartner, of the same place, has been granted letters patent No. 726,435, dated April 28, 1903, for a jogger for printing-press flies. The object of this invention is to construct a jogger whose position can be readily adjusted to accommodate sheets of variable dimensions, the adjustment being effected with a minimum loss of time and labor. The jogger may be applied to other presses than those fitted with the usual fly. The operation of the jogger is facilitated by the oscillation of the fly-shaft of the printing-press; and as it oscillates the fly will deposit the sheet previously delivered thereto. With the downward oscillation of the fly, a band is wound upon the shaft, thereby drawing on the lever and tilting the same so as to pull the bar outward. This imparts rotation to a pinion, when all the bars are forced outward. When the fly oscillates in the opposite direction the several bars are retracted to their original position. With the reciprocation of the bars the several joggers are reciprocated back and forth, and with each inner movement thereof they bear against the adjacent edges of the sheets previously deposited, thereby preserving a constant alignment for the edges of the sheets constituting the pile. Should the dimensions of the sheets operated on be varied, the initial positions of the joggers can be readily adjusted along the bars.

PRINTING-INK REDUCERS.—H. O'H., of Milwaukee, Wisconsin, writes: "I have received your reply to J. W. W., in the May issue of your journal, and am somewhat relieved of similar trouble to that experienced by him through your suggestions as a remedy. I know that I am expressing the opinion of many others when I say that it would be well for some one to give this subject attention and make a specialty of furnishing suitable printing-ink reducers and dryers, or reducers that would not affect the color or luster of inks as put upon the market by the ink manufacturers. I am aware that nearly every ink-maker sells reducers for inks, but I am also aware, from practical experience, that so far I have been unable to get hold of the right article. Will you kindly mention the address of a party or concern that makes a specialty of printing-ink reducers, if you know of such." *Answer.*—The uses of printing-inks are many, and the character and peculiarity of much of the stock on which they are to appear are as

diversified as the many grades of ink in general use. To meet the requirements of these diversified grades of ink on equally diversified grades of paper and card stock, a pressman should possess a personal knowledge of both paper and ink, in order to minimize these and be able to overcome, in a practical way, such difficulties as these jointly may develop. Therefore, it is well to suggest how these may be simplified, by printing information that has been found very beneficial to others. That is one of the purposes of this department, but as you desire the name of a concern that makes a specialty of printing-ink reducers, we give it: Acme Compound Company, Elkhart, Indiana. Write for a sample. There are others, but this may serve you.

MAKING A SMOOTH SURFACE ON ROUGH PAPER.—G. A. W., of Chicago, Illinois, has sent us a specimen showing a smooth surface on a sheet of rough, hand-made writing-paper. On the smooth part is printed a small half-tone engraving of a large business building, which produces the appearance of having been executed on a steel-plate press. The entire execution is neat and attractive. The correspondent writes as follows: "Will you kindly give me a little information through your department of THE INLAND PRINTER, and tell me how the background of enclosed sample is done? I am a young pressman, and, having seen a number of samples of this kind, would like to know how it is done. I think it is done by using a heavy solid block and having a very heavy impression on same. Do you use white ink or some kind of oil on press?" *Answer.*—The flat, smooth ground is produced in the way you surmise, but neither white ink nor oil is used in facilitating the result. A piece of plain metal tint-plate is shaped to the size desired and then mounted on a hardwood base, locked up in a chase in the usual way and made ready with a perfectly hard tympan of cardboard and a couple of sheets of medium manila paper over the same; gauges are then set to desired margins; when all is ready, go on with the work as in embossing. The strength of impression necessary may be determined when the natural roughness of the paper has been made *solidly flat and smooth*. As work of this kind is unduly wearing on the fine mechanism of the press, we suggest that you slightly damp the rough paper between already dampened sheets of book or news stock, as by this treatment the impression may be considerably lessened. Fly the embossed sheets straight over each other, for that helps to maintain the smoothness of the newly stamped groundwork; but lay out the sheets loosely when printing on them.

PLATES.—HIGH OR LOW FOR MAKE-READY?—A. J. M., of Boston, Massachusetts, has sent us a sheet 8½ by 12 inches, printed on both sides, showing half-tone cuts of machinery, the reliefs to which are formed by delicate vignetting in the engravings. He says: "Please tell me the best method to print a form of electros with vignettes surrounded by reading matter (like enclosed specimen), that are to be mounted on patent blocks. I understand very well how to make cut overlays and chamfer vignette overlays, but wish to learn if I should start the plates lower than type-high, or underlay them and depend upon overlays to get the edges to fade away. I have the old and new editions of 'Presswork,' and can print thirty-two vignettes at a time and match the engraver's proof on all; but I must say that I do not understand this kind of a plate." *Answer.*—Begin by fastening the electros to the patent blocks and running through a couple of printed sheets on a partly made-up tympan, in order to ascertain whatever defects may exist in the heights of the plates. Use the printed sheets to place whatever underlays may be necessary to level up the plates, aiming to secure type-high evenness. If the illustration is what is termed "heavy," let the underlay sheet remain under the stronger portions of it, but cut from the sheet so used the lighter and vignetted parts, so that these may be *less than type-high* when make-ready has been com-

pleted. You may now rely upon your knowledge of overlay cutting and vignette chamfering to secure all that is desirable in the entire plate. In disposing of the underlay sheet, cut from it all the outer portions of vignetting up to the adjoining printing surfaces, so that there may be as much of natural depression in the plate as possible, in order that the impression edges of the vignetting may be as low as possible, both to the rollers and to the pressure of the press. It is a fact that many well made-ready vignetted cuts are sacrificed because their edges are blocked or supported as high as the stronger parts of the text of the plate. Aim to get such edges *lower* than the remainder of the plate, if you would have better results from the action of the rollers when passing over it and from the impression touch of the press when printing.

TYPE SPACES, QUADS AND LEADS WORKING UP.—E. C. B., of New York city, has sent us printed pages from a catalogue and price-list form, which show much and serious fault from working up to printing height of spaces, quads and leads. He writes that "the enclosed pages are from a sixteen-page form, worked on a two-revolution cylinder press. The forms—two eights—were carefully justified before putting them on the press, and not a line loose. However, as you can see by enclosed sample pages, spaces, quads and leads worked up constantly. We have had the same difficulty before. Will you please explain where the trouble lies? Can it be avoided?" *Answer.*—Various causes may be assigned for the working up of material in forms to printing height, among which may be mentioned badly mounted cuts, irregular wood bases, long leads, reglets and brass rules, wrong-font type, too weak and too strong justification of lines, as well as columns and pages; these at times, coupled with the way the pages face the cylinder grippers, have a very strong tendency to create "work-ups" in forms. From an examination of the pages before us and a knowledge of the way the pages faced the grippers, we are of the opinion that while the lines may have been uniformly justified to a fixed measure, there has been looseness between the lines and the cuts, either through bad justification or bad blocks, in so far as these should be uniformly tight with other parts of the pages. Then, again, the direction in which the lines in the form—head and foot—came into contact with the inking rollers and impression certainly had considerable to do with the apparent lack of rigid firmness necessary to the end of the run. Combined, these act as a metal nail-puller does to compel the weaker resisting parts to rise to the top. In such cases, carefully open up the pages and insert the necessary justification, which generally amounts to the thickness of one or two pieces of cardboard. Often a narrow strip of cardboard, placed down between leads of type lines, will be found sufficient to prevent further trouble. Our own experience has led us to distrust the accuracy of rules, leads and reglets, as well as the making-up of composing sticks; for this reason we begin by examining these separately for the cause of "work-ups."

STREAKS ON HALF-TONE PRINTS.—R. C., of Rochester, New York, has sent us two specimens of his printing a half-tone portrait. On the end of one of these a dark streak appears. Regarding the two prints, he says: "This half-tone was run on a new Colt's Armory half superroyal press, 14 by 22 inches. New rollers were used and \$1.50 ink, art brown color. You will note the streak on one of the sheets sent you. The sheet on which the streak does not appear was printed after the form had been double-rolled; in fact, this course had to be pursued on the whole run of nine hundred copies, in order to overcome the streak showing on the prints. The puzzling thing to us is that the streak seldom appears except on half-tone portraits. Will you kindly point out what, in your judgment, causes this blemish in our half-tone printing? THE INLAND PRINTER, and especially your department in it, is of great value to our Institution printing-office." *Answer.*—The

specimens are quite neat and clean, although hardly as effective as might have been made by a little stronger overlay on some parts of the coat, which would have created more relief and detail to the several degrees of toning on the same. The facial expression is harmonious and well mellowed to naturalness, which helps to accentuate this special picture. The "streaking trouble" is one which follows the use of all presses where the rollers are not recoated or refaced by new surfaces after they have first passed over the face of the form. This is especially observable on solids or extra strong tonings when tints or light-colored inks are employed; indeed, this statement will apply even to opaque colors. It is because of the absence of continuity of rotary motion to the form rollers as they first pass over the form and deposit the fresh supply of color, and mechanically lack corresponding reciprocation with either revolving disk or drum equally to reface the rollers with ink on their return motion over the face of the form. Hence, a roller that has not laid on its full diameter of color on the form, returns on the reverse with an unequal quantity of ink on part of its surface, and so deposits that much more unused color on the portion it touches in that movement. It is different in the case of cylinder presses, because distribution and refacing with new ink is continuous. A good method of overcoming considerable of the streaking caused as explained is to have one or two of the form rollers cast to different diameters of face—often one such roller will be found sufficient to break up the uniformity of contact and leave a much more regular and even coating of ink on any kind of printing surface. Try this suggestion on your press and you will profit as others have done before you.

AN OLD-TIME PRESS.

We are indebted to Mr. George W. Martin, secretary of the Kansas State Historical Society, Topeka, Kansas, for the extract below. Relative to the press he writes: "I enclose a clipping from a local newspaper, describing an old-time hand press received by this society and now set up on the fourth floor of our Capitol building. Judging from the crowds looking at it all the time, it is a very interesting relic. Can you tell when such a press was made, and when used? I began working on an old hand press in 1855—the old Washington hand press was the machine of my day. I never knew of such a press as the one described until this one came here. It would add interest to the old thing if I knew the era when it was used." [At present we can not give data, and will be obliged to any of our readers who can assist us in doing so.—EDITOR.]

The State Historical Society has received from J. D. Quillen, of the *Overbrook Times*, a hand press which dates back to the beginning of things in Kansas, and which seems to have done the circuit as thoroughly as Colonel Busby or Peter Bartlett Lee.

It was brought to Kansas in the spring of 1857, destined for Millard City, a location made on paper where Junction City now stands, and in which fictitious city about \$100,000 worth of lots were sold to suckers down East. A Covington, Kentucky, crowd were the perpetrators or beneficiaries of this inflation of Government land.

On the way, the Cone brothers, the owners, were made to believe that a greater city, called Sumner, existed on the Missouri river, and so during that summer and fall of 1857 from this press was issued the *Sumner Gazette*.

Politics was so warm that fall in Atchison county that the *Gazette* issued a daily for a couple of weeks.

In 1859 it was used to publish the *Western Spy*. In 1863 it was taken to Seneca and used in printing the *Courier*. In 1872 it was moved to Holton where it did service for the *Express*. Thence it went to Havensville, Westmoreland, Wamego, Alta Vista and Overbrook.

Sumner was Senator Ingalls' starting point, and doubtless he practiced the use of the language with the old thing. It is badly used up, but there is enough left to show that the journeyman was excusable in turning up drunk on press day.

It is called a "Foster," and it differs from the Washington in that to make the impression the bed and the forms moved up against the platen instead of the platen coming down on the forms. Hence the mankiller it must have been.

There is a striking contrast between what the hired man works with to-day and what he used in the early days.—May 11, 1903.

NEWSPAPER GOSSIP AND COMMENT

BY O. F. BYXEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects to O. F. Byxee, 829 Madison avenue, Scranton, Pennsylvania. "For criticism" should also be written on papers when criticism is desired.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

CHALLENGE'S LABOR-SAVING RECORDS.—Advertising, subscription, job-printers'. 50 pages, flexible binding, \$1; 100 pages, half roan, cloth sides, \$2, and \$1 extra for each additional 100 pages.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements, submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 40 cents.

GAINING A CIRCULATION.—A book of 60 pages; not a treatise, but a compilation of more than five hundred practical ideas and suggestions from the experiences of publishers everywhere, briefly stated and classified for practical use; a valuable aid. Price, \$1, postpaid.

ESTABLISHING A NEWSPAPER.—By O. F. Byxee. Not only a handbook for the prospective publisher, but contains suggestions for the financial advancement of existing daily and weekly journals. Covers every phase of the starting and developing of a newspaper property. Cloth, 114 pages, \$1.

PRACTICAL JOURNALISM.—By Edwin L. Shuman, author of "Steps Into Journalism." A book for young men and women who intend to be reporters and editors. It tells how a great paper is organized, how positions are secured, how reporters and editors do their work, and how to win promotion. There are chapters on running country papers, avoiding libel, women in journalism, and on the latest methods of big dailies. Covers the whole field of newspaper work, and tells just what the beginner wants to know. 12mo, cloth, \$1.37, postpaid.

Belt Valley Times, Belt, Montana.—Criticism of June, 1902, still applies.

W. B. GRANT, Melrose Highlands, Massachusetts.—A very nicely displayed ad.

QUARRYVILLE (PA.) Sun.—Published "Every Other Day." Neat as a pin from start to finish.

RANDBURG (CAL.) Miner.—A little more impression would improve the *Miner*, although the type is badly worn.

R. A. PECK, Caledonia (N. Y.) *Era*.—The *Era* was commended in the March number for the careful handling of all mechanical details.

EDWIN H. STUART, Clare (Iowa) *Tribune*.—You have the right idea of ad. display, but do not use too many panels. Rules are much neater than borders, and the latter are fast disappearing.

Potter Democrat, Coudersport, Pennsylvania.—An excellent example of a small-page weekly—twenty four-column pages. Light-faced parallel rules beneath the title and on the first page would improve its appearance.

ANTHONY (KAN.) Republican.—There are at least two articles on the first page of the issue of May 8 that deserve display heads, and the appearance of the paper would be improved if two or three such heads were always used.

RENFREW (ONT.) Mercury.—It is nearly five years since the *Mercury* was criticized, and it has improved remarkably in the interval. Old style is a poor type to use for running title, as the figures do not look well with a cap line.

ARCHBALD (PA.) Citizen.—P. A. Philbin, editor of the *Citizen*, knows what is appropriate for an anniversary number, and on the ninth birthday of his paper compiled a very interesting and well-illustrated issue. Aside from a few defective column rules the mechanical work was well executed.

J. G. ALDEN, Aurora (Neb.) *Republican*.—On the eighth page, "Aurora Republican" should be placed at the top of the third column. Aside from this the make-up is exceptionally neat, and the ads. deserve particular mention for their attractive display.

Miner and Manufacturer, El Paso, Texas.—It would be better to omit the column rules in the pages of reading matter. With new type the appearance of the paper will be greatly improved, but the presswork is not of the best. A better quality of ink should be used and the slur overcome.

With the beginning of its thirty-eighth year, the Cambridge (Mass.) *Press* passed into the exclusive control of women. No masculinity is allowed in any department of the paper, with the single exception of the pressman, and small girls are employed to sell it on the streets.

F. L. MITCHELL, Hayward, California.—Your ad. is well planned, but is too crowded in the body. Ten-point would have been better, and this would have allowed the use of a little more prominent display and more white space. The work was accomplished in less time than would ordinarily be consumed.

On May 16 the Norwich (Conn.) *Record* was printed by hydraulic compressed-air power and enjoys the distinction of being the first newspaper in the world so printed. The air is brought to the office under a uniform pressure of eighty-eight pounds, and the temperature at the exhaust is but to degrees above zero.

New Empire, Kansas City.—The change to light-face type in the ads. is a great improvement, and the surrounding of each ad. with a plain rule gives a neat effect that it would be

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THE NEW EMPIRE

LEADING BUSINESS HOUSES OF WICHITA, KANSAS.

Lehmann-Higginson Grocer Co.

WICHITA, KANSAS.

Complete Stock of Staple Groceries.

Our Specialties are familiar to all.

HONEY DEW BRAND

Canned Goods and Extracts.

LOG CABIN Maple Syrup.

AMBROSIA CIGARS.

Used by everyone.

Wichita Wholesale Grocer Company.

■ First Class in Every Respect.

WICHITA, KANSAS.

JETT & WOOD.

Wholesale Grocers.

Distributors of

DIAMOND LINE ROAST COFFEE

WICHITA, KAN.

HOTEL CAREY.

First Class in every respect.

Rates, \$2 to \$8 per day. WICHITA, KAN.

B. L. EATON, Prop.

O. P. TAYLOR, President
U. C. DANIEL, Vice Pres.

C. L. TAYLOR, President
C. A. MADILL, Vice Pres.

The Johnston & Larimer Dry Goods Co.

WHOLESALE

DRY GOODS, NOTIONS

AND FURNISHING GOODS.

117-119-121-123 North Tappan Ave.,

WICHITA,

KANSAS.

C. U. CHANDLER, Pres. EUGENE MARTIN, Cash.
E. E. MATTHEWS, Vice Pres. CHAS. TAYLOR, Asst. Cash.
J. N. HAYMAN H. L. KATZ C. E. BRIDGES
J. M. DONLEY C. W. BRIDGES E. T. BATTIN

THE KANSAS NATIONAL BANK

WICHITA, KAN. Established 1875.

Capital, \$100,000. Surplus and Profits, \$40,000. Deposits, \$1,500,000.

THE NATIONAL BANK OF WICHITA,

WICHITA, KANSAS.

C. T. Granger, Pres. E. A. Granger, V. P. Geo. W. Robinson, Cash.

—DIRECTORS—

C. T. Granger E. A. Granger Geo. W. Robinson J. N. HAYMAN H. L. KATZ C. E. BRIDGES

THE NATIONAL BANK OF COMMERCE

OF Wichita, Kansas.

Capital \$ 100,000.00

Surplus 50,000.00

Deposits 1,000,000.00

Your Banking Business Solicited.

FOURTH NATIONAL BANK

WICHITA, KANSAS.

L. N. NAFSTER, Pres. J. M. MOORE, Cash.

Capital \$ 200,000

Surplus 30,000

Deposits 1,500,000

A General Banking Business Transacted

When answering advertisements, please mention THE NEW EMPIRE

hard to improve upon—a page is reproduced herewith (No. 1). Your Linotype operators are evidently careless about sending in short lines, as the matrices are badly burred.

Tri-County Press, Bussey, Iowa.—Durhan, Attica and Harvey should have been more prominent heads, about twelve-point, and items of correspondence should be graded. The red ink is used to good advantage, and ads. and presswork are very satisfactory.

THE Chatham (N. Y.) Courier has just started its forty-second volume and in the first number, appropriate to the occasion, published several very interesting articles concerning the history and development of newspapers. In an article on "The Ideal Country Newspaper," the writer, Lelia S. Taylor, says: "The ideal paper presupposes an editor of ideas. The

mold in which is run the particular type of man for a country editor must include push, gumption, tact, common sense, horse sense, free lines between the eyes, brain and finger ends; Yankee 'faculty,' the initiative of the reformer, the courage and abandon of the rough rider, the discretion of a Machiavelli—without his wickedness—the self-control of a Washington, with the insight and far sight of a prophet. He must have the knack of moneymaking, for unless making money he will lack the serenity and elevation of soul by which, in every emergency, he can 'face a frowning world.'

CHARLES D. ROWE and NELSON P. G. WRIGHT, *Faribault County Register*, Blue Earth, Minnesota.—The first page of the *Register* is reproduced as it shows an excellent way of handling county correspondence. The most important item is



run first, suitably headed, followed by the other items carefully graded. The ten-point De Vinne makes a good letter for general heads and is used extensively. Presswork is good, particularly on the half-tones, and the entire mechanical work is commendable.

GRADING ITEMS OF CORRESPONDENCE.—Leon S. Case, of Flushing, Long Island, writes as follows:

Mr. O. F. Byrbee, Scranton, Pennsylvania:

DEAR SIR,—I have, for many years, been a regular reader of THE INLAND PRINTER, and, as my work has been principally in the newspaper line, the department, "Newspaper Gossip and Comment," conducted by yourself, has been a never-failing source of interest and inspiration.

There is, however, one point in particular on which I take issue with you. In hundreds of instances where you have commented on newspapers sent for criticism, you have called attention to the fact that the make-up man failed to grade, or "graduate," as we say, the local items, personals, or correspondence, as the case might be. As to the justice of these criticisms I quite agree, but not as to the manner of the graduation. Although I never recall that you have said so, I take it that your idea is to grade with the short items first, as per *Phillips County Post*, shown in the May number. I believe that the reverse order produces a more pleasing effect and a better-balanced make-up. I fail to see the consistency of graduating headed articles with the longest first—a universal custom—and other matter with the shortest first. The only reason that can be given, in my judgment, is that a contrast is obtained, and I would not consider this a sufficient reason.

As I judge make-up, I would never hold up such a paper as the *Post* as an example. I think the page, as reproduced, shows an utter absence of style or character. It looks like the labored effort of a make-up man whose entire experience has been obtained in one office. The effect is bottom-heavy and forbidding. No life or spirit is exhibited.

There is nothing to break the monotony. There is an opportunity to do this in the headings, but the opportunity has been neglected. They show the same weakness and lack of individuality that characterizes the pages as a whole.

Very truly yours,
LEON S. CASE.

The first page of the *Post* is certainly not bottom-heavy, and even if it were it would be much better than being top-heavy, which it would be if the order of grading was reversed. The placing of shortest items first is not to afford contrast, but to secure a neat effect. The longest headed articles are placed first as these are most important, and the towns from which there is the most correspondence are placed first, but the items are nearly always of equal importance and should be graded, shortest first, as this produces unquestionably the best effect. It prevents top-heaviness, which would result if the order was reversed. Ninety per cent of the newspapers in the country grade locals and personals, shortest first, to produce a neat appearance, and it is to be regretted that they do not give their correspondence the same careful attention. Those who do not grade correspondence admit that it would look better so arranged, but plead lack of time as an excuse for not doing so.

HARMONY, BUT NOT SAMENESS.—W. H. Cunningham, editor of the Idaho Springs (Colo.) *Mining Gazette*, sends an interesting letter in which he proposes a list of rules for ad. composition designed to produce harmony but not sameness. The letter follows:

Mr. O. F. Byrbee, Scranton, Pennsylvania:

DEAR SIR,—I am sending you copies of the Idaho Springs *Mining Gazette* for criticism, and shall appreciate any suggestions you may make for the improvement of the paper.

Our "Magazine Section," I know, is something that you do not approve of. It is ready-print, and, at a cost of 14 cents a quire, enables us to give a sixteen instead of an eight page paper. I feel that the feature has been appreciated to the extent of the cost, and makes our paper the same size of the leading competitor. We are but thirty-seven miles from Denver, where these are printed, and during the seasons when advertising runs heavy, we shove from two to five columns to the ready-print without any cost, which makes it cheaper than if we were to run a small supplement at home.

As to the typographical arrangement of the home side, I will say that it has never been made what I hope to in the future. My time is taken up almost exclusively on outside work and writing, and, as the force in the back room changes frequently, I have found it almost impossible to carry out any definite idea as to ad. composition. My idea is to carry the same style of display through all the ads., thereby producing a harmony of design, but to avoid sameness. Below I copy a notice I have thought of posting in the composing-room to govern ad. setting, and upon which I ask your criticism:

STYLE FOR ADS.

Pick out about three lines for prominent display, those most important in the ad., and let these be the only bold-face lines in the ad.

Set the body of all ads. either in eleven-point or six-point.

Use plenty of white space, pica or double pica between lines as necessary, and letter-spacing where advantageous.

Where ornaments are necessary use either rule or Blanchard ornaments, but prefer a simple style to overornamentation.

Border all ads. with one-point border, allowing twelve points for the space between ads. In other words, set the ads. a pica shorter than called for in inches.

Set all professional cards so far as possible in eleven-point old style and six-point roman.

Do not use nine-point on any ad., under any circumstances.

In some instances inside panels may be used to advantage within the one-point border.

The object of the above rules is to produce harmony in the ads., but not a sameness.

For the display lines use Blanchard and Blanchard Condensed as much as possible.

My scheme in the above is to add enough Blanchard and Blanchard Condensed to the large fonts we already have, to practically carry the two series through all the ads. We have plenty of the eleven-point and six-point body to carry out the scheme, and, while I presume that both should be old style, I do not like to buy new six-point at present. The nine-point we use for body type, and I propose not to have it used at all on the ads.

Now, what I wish to know, would the above scheme produce the effect that I am striving for, or would it become monotonous?

As to the general make-up of the paper, it seems to me that the twelve-point Blanchard Condensed is a little too small for the three-story heads and the eighteen-point a little too large. I have thought of adding fonts of fourteen and ten point for this purpose.

The pink card contained the following space rates:

	1 mo.	3 mos.	6 mos.	1 yr.
1 inch.....	\$ 2 00	\$ 5 00	\$ 8 00	\$ 12 00
2 ".....	3 00	15 00	21 50	21 50
3 ".....	5 00	13 00	21 50	30 50
4 ".....	6 50	16 00	27 00	38 50
1/2 column.....	7 50	19 00	31 50	45 00
1 column.....	12 00	30 50	50 00	72 00
1 column.....	20 00	51 00	85 00	125 00

Less than 10 inches	50 cents.
10 inches, and less than 25 inches	35 "
25 "	30 "
50 "	25 "
100 "	20 "
300 "	18 "
500 "	16 "
1,000 inches and over	15 "

For a graduated card the following:

	1 wk.	2 wks.	1 mo.	3 mos.	6 mos.	1 yr.
1 inch	\$ 50	\$ 85	\$ 1 55	\$ 4 40	\$ 7 65	\$ 14 05
2 inches	85	1 55	2 95	7 65	14 05	24 45
4 "	1 55	2 95	5 15	14 05	24 45	42 25
5 "	1 90	3 65	6 15	16 65	29 75	50 00
6 "	2 25	4 15	7 15	19 25	34 50	58 00
8 "	2 95	5 15	9 15	24 45	42 25	73 00
10 "	3 65	6 15	11 15	29 75	50 00	85 00
12 "	6 15	11 15	19 65	50 00	87 00	154 00

F. M. HARVEY, Onawa, Iowa.—Your ads. are all good, although there is nothing gained by using such peculiar panel arrangements as appear in those of the Cloud Grocery and the

A GOOD IDEA

The House to Deal With

**Others Say so
So Will You**

IS TO SEE THAT you are in touch with that firm, that is progressive and steadily growing. This will certainly gain for us your business. And we can say to you, whether you have traded with us or not, that you can

**Buy from us
Advantageously**

Your patronage will be gained on merit alone. Come in and let us know what you are interested in and we will do the rest.

Estherville Furniture Co.

Estherville Furniture Company. The latter is reproduced above. With plain panels at the left and bottom it would be an exceptionally neat ad.

ADVERTISING FOR PRINTERS AND OTHERS

BY CHARLES E. DITZEL.

A PRINTER'S TRADE-MARK.—“BY THIS MARK YOU SHALL
KNOW US.”

One of the first things to consider in the production of a trade-mark is, can the name of the shop or the man be illustrated? Will the initial letters make a good monogram? What can be used in the trade-mark to connect it with the shop? Outside of all this, it must, by all means, embody in its design something symbolic of the printer's art. Some printers have very suggestive names, while others are hard propositions. In the latter case it is best to keep the design as simple as possible, letting the name have full sway.

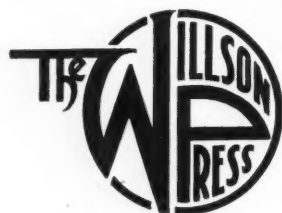
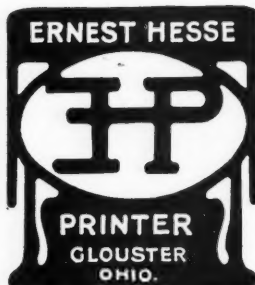
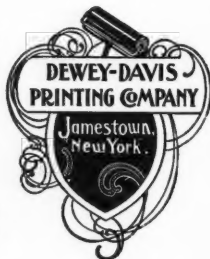
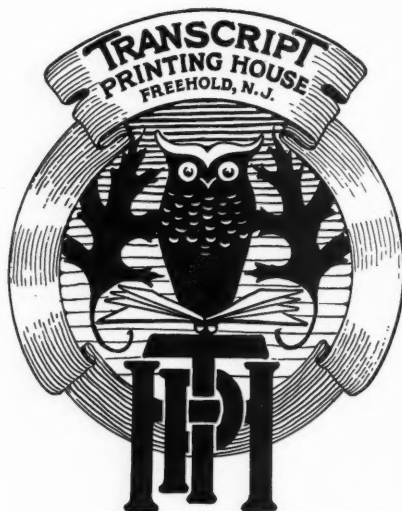
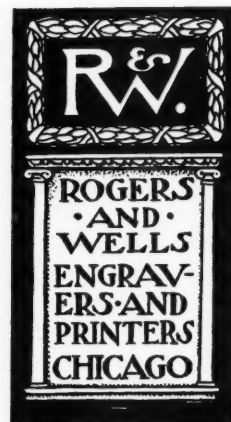
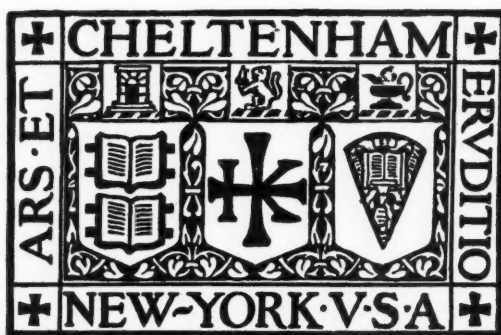
The Henry O. Shepard Company, of Chicago, probably one of the most extensively known printing houses in the country, printers of THE INLAND PRINTER, use an adaptation of the Aldine trade-mark, showing a dolphin, indicative of speed, and also suggests the anchor design, indicative of steadfastness. These, coupled with the open book, make a significant and strong design. The line, "The Hall-mark of Excellence" has been added to the wording, which the product of this house fully substantiates.

The Rogers-Wells mark is strong and effective, and makes a most excellent design. It stands almost beyond criticism.

The Lakeside Press trade-mark is handsome and thoroughly dignified in every respect; it has been used extensively, and is known almost at a glance by all buyers of printing throughout the States.

The press-mark of J. W. Warr is simple and thoroughly artistic. A large strong W worked in the top of the design over the flame of the torch would do much toward making this trade-mark more effective.

The Meyer & Rotier mark is a good design, and they say it has become quite well known. They hope at some time to drop the firm name from the design, but this, I fear, would be a serious mistake. The design has some weak features about it. I have the following suggestions to offer: The firm name should be stronger and easier to read. M and R are two easy letters to work into a monogram; for instance, something similar to those used in the Rogers-Wells mark. The idea of using the hand and the balls as a crest is a good one. The idea could be carried still further by making a coat-of-arms



SOME PRINTERS' TRADE-MARKS.

and working the firm name across the shield. The M and R could then be worked at the top of the sketch on either side of the balls.

The Corday & Gross trade-mark is well done. It is clean and clear-cut in every respect.

The trade-mark of the L. H. Baird Printing Company contains good, practical qualities. The only thing it lacks is something symbolic of the printer's craft.

Buck Printing Company trade-mark is well done, but lacks strength. The design proper does not mean enough.

A simple and well-designed trade-mark, which clearly illustrates what can be done by the simple arrangement of letters, is carried out in the execution of the trade-mark of the Willson Press. The arrangement of the design is perfect.

The Draper Printing Company, mail-order printing-house, Des Moines, Iowa, uses a mail-bag with the above lettering on it, which is thoroughly suggestive of the nature of the business.

The trade-mark of the Messenger Press, Owensboro, Kentucky, has in it an excellent idea for a good trade-mark, but in its present condition it lacks the strength to make it attractive.

The mark of the Barta Press is a good example of what a printer's mark should be. Its general appearance speaks for itself; it could not be better.

The arrangement of the initial letters in the George E. Dunbar trade-mark is good. It needs just a little something pertaining to the print-shop to make it a strong design.

The little trade-mark of V. A. Peters comes very near being a first-class design. It only lacks something to make the name a trifle more prominent.

The Sharpe Press have a rather peculiar trade-mark. I can not quite see the connection between Mephisto and this shop, unless it means that they are regular devils when it comes to the production of good printing. It has, however, one redeeming feature—it is striking and different from the rest, and perhaps will become well known in the community where they do business.

The Keystone Press trade-mark is first-class, and highly artistic in every respect. The trade-mark has been well planned, and when once seen will be easily remembered.

The Stewart-Simmons Press trade-mark looks very businesslike, and makes a most forcible design. It contains some excellent qualities, and is almost beyond criticism.

Tribune Printing Company have a trade-mark which could be greatly improved. The arrangement of the lettering is very good, but the "curly-cues" on the letter "T" if left off would greatly improve the design, and by adding something pertaining to the print-shop, and the name and address of the house, your mark would begin to tell the public where it came from.

The mark of Lotz, The Printer, is well drawn and makes a good design. The outside lettering is a trifle large, and gives the design a heavy appearance.

Dewey-Davis Printing Company have two trade-marks which they use on their work. The small imprint, with the double D worked in the center, is by far the best. The general arrangement of the larger design is good, but the scrolls around the outside cheapen the general effect and confuse the eye. You have an easy name to work into a design, and the initials as they appear in the small imprint make a striking effect.

The Dorman Lithographing Company trade-mark is simple and thoroughly dignified.

Campbell, Chicago, stands out in good strong letters on a simple and well-designed trade-mark from this house. The only thing the design needs is something between the press, otherwise it is first-class in every respect.

Harvey H. Knerr, Printer, Allentown, Pennsylvania, has a trade-mark which has several good features about it. The idea of the portrait in the center, with the word "printer" worked

under it, is good. The outside border, although effective, does not mean as much as something symbolical of the print-shop would.

A fierce looking bulldog, with a gentle eye, with a little lettering over the top of it, is the press-mark of Longman & Martinez, New York. It is unique, but lacks character.

The Dragon Press have for a trade-mark a very appropriate design. They not only use this as a trade-mark, but have it reproduced in the form of an antique sign, which swings outside their door, calling attention to the location of The Dragon Press. This is an excellent idea, and will aid greatly in making the public familiar with the shop and its product. The use of this trade-mark in this manner calls to the writer's mind letters coming from several printers in various parts of the country, who have had their trade-marks made up into stick-pins, cuff-buttons or watch-charms for themselves. The idea is a simple one, but nevertheless has its merits.

The E. F. Worcester Press, Hudson, Massachusetts, have a rather peculiar trade-mark. It has been nicknamed their "little Dutchman." They get out a unique booklet, with some verse, telling how it happened. It runs as follows:

"To a busy city printer came a man the other day,
With a sample of a booklet, and what he had to say
Was, 'Can you match this half-tone printing with work that's just
as fine?
Can you produce a folder, that has style in every line?'
But the printer, as he scanned with practiced eye the book,
Had to say he couldn't do it; the job had a better look
Than any he could put his name to as the product of his press.
'From some big city office?' was the inference he hinted;
But the customer replied, 'This job you see was printed
In a little town called Hudson, by the E. F. Worcester Press.'"

The Cheltenham Press, New York, have favored us with a trade-mark used in Cheltenham book-paper. The mark is dignified and unique. It will give you an idea of what can be accomplished with a little thought. They have also favored us with a brief description of its meaning. It runs as follows:

Beginning on the right, the Maltese cross is used because shortly after the invention of printing the ignorant fancied that printed books were produced by witchcraft, and the printer placed the cross upon it to show that this was not the case. For the same reason the initials of Mr. Kimball, the director of The Cheltenham Press, and its founder, are made into a monogram having the effect of a Maltese cross. Directly above this monogram is a lion with a dagger in the upright position. This is taken from Mr. Kimball's crest, with this difference: that the dagger is down, the upturned dagger symbolizing business. The lamp and well on the right and left of the lion are taken from the coat of arms of Cheltenham in England, from which The Cheltenham Press gets its name. The open books are also on the shield of the coat of arms. On the right of the monogram there is the coat of arms of the firm of Stone & Kimball, but inasmuch as this firm is no longer in existence the torch is extinguished. The motto means, when properly expanded, that the work of The Cheltenham Press is based upon a careful study of the arrangement of printed matter, and executed in such a way as to produce the best effect. The word "ars" has here a double meaning, art, in the sense of the art of sewing (practical), and the art of painting (esthetic).

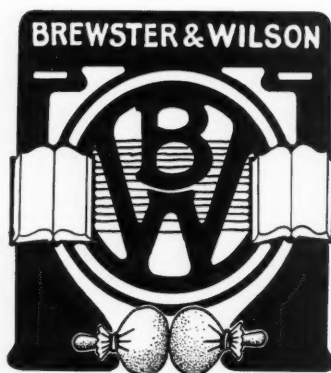
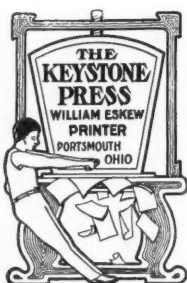
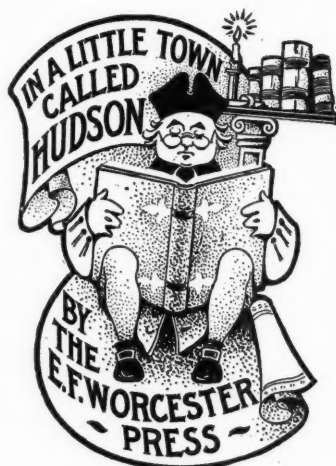
In the larger colophon the Maltese cross is preserved in the corners, also in the monogram. To the left of the monogram are the open books, explained as above, and the extinguished torch, also explained above. The tree symbolizes knowledge and growth, the serpent wisdom. Below the serpent is the lion from Mr. Kimball's crest, and each side the lantern and the well from the Cheltenham coat of arms. In the background, in the rays of the rising sun, is shown the sky line of New York. The motto is from the Book of Psalms, and translated it reads, "He shall be like the tree planted by the water-side," etc. The abbreviations used in the Latin text are those sanctioned by the best of the ancient copyists.

REVIEWS.

THE monthly blotter for May, from Betz & Orr, printers, East Liverpool, Ohio, certainly does them credit. It is printed in three colors, and makes a very attractive piece of advertising.

P. D. AYER & Co., artistic Printers, Moncton, New Brunswick. The blotters you send in are effective and show some good taste. The balance of the printed things speak well for your print-shop.

THE King Printing Company, of Bristol, Tennessee, are sending a clever little folder, containing an argument regarding calendar advertising. They tell how the calendar is referred to almost constantly, thus being a silent partner, working both day and night for the whole year.



SOME PRINTERS' TRADE-MARKS.

Calendars costing 12 cents each, only 1 cent per month for the life of the ad. The argument throughout is good.

"SOMETHING DIFFERENT" and "Supposing" are the titles on two little folders which advertise the E. F. Worcester Press, Hudson, Massachusetts. Both folders are unique, and make good advertising.

HISTORICAL PHILADELPHIA, No. 23, from the Times Printing House, Philadelphia, shows a beautiful half-tone of Mount Pleasant, Fairmount Park. Below this is the calendar for the month of June. This is printed on translucent cream bristol, and makes a very effective job.

SEVERAL blotters, which come from John T. Palmer, Race street, Philadelphia, show that the above gentleman is keeping abreast of the times in producing effective things to advertise his print-shop. One of these blotters is a modeled design, and makes a very suggestive and highly artistic piece of work.

JOSEPH E. BAUSMAN, printer, Philadelphia, sends out a monthly blotter which could be greatly improved by a more effective arrangement of type and color scheme. A printer's blotter should be something more than ordinary. Make it as striking as you can. A good illustration will assist you in accomplishing this result.

THE little six-page folder, bearing the trade-mark of the Draper Printing Company, Des Moines, Iowa, in the upper left-hand corner, titled "A Sign of Good Printing," tells something about the efforts of this house to produce good, practical printed matter for their patrons. The arrangement is unique, and the text is well written.

POLAND, the particular printer, of Urbana, Ohio, sends us a few little samples, including a monthly calendar and blotter. The blotter is about the best piece of printing and composition among the specimens. The text on this, which has some good qualities, says, "Not the oldest, nor the largest, nor the only; but the neatest, and the cleanest, and the best."

"ARE YOU GETTING YOUR SHARE?" is the title of an eight-page booklet, printed by the McCallum Company, printers, Owen Sound, Ontario. The outside cover makes a fairly good appearance, but the inside is a trifle weak, inasmuch as it is not as effective as it should be, coming from a printer to advertise his print-shop. The text is simple and to the point.

THE Regan Printing House, Chicago, send out a four-page folder, bearing on the front cover in strong type, the question, "Where Does Your Printing Go?" The inside contains a good argument for the anti-wastebasket sort of printing, finishing up with some facts regarding the growth and facilities of their plant. The folder is printed on Strathmore deckle-edge cover-paper, and makes a neat and practical piece of advertising.

"THE STORY OF AN ACHIEVEMENT" is the title on a handsomely designed cover for a booklet, from the Gugler Lithographic Company, Milwaukee, Wisconsin. This house celebrates their twentieth anniversary; they tell of it in this booklet. The interior shows excellent portraits of the officers of the company and the members of the various departments. The book throughout is a most creditable piece of work. It is printed on heavy enamel paper.

"Coyle Press' Imp" is a little house organ published semi-occasionally for progressive people, portraying possibilities in practical printing and promotion of profitable publicity, by the Coyle Press, which does down-to-date printing at the crossroads of Main and High, opposite where Dick Lynch makes tombstones for dead people, in the city of Frankfort, State of Kentucky. So says the front cover of this most excellent little publication. I have several copies before me, and find the interior most interesting from front cover to last page. A few good illustrations would do much to brighten your effort. The other specimens of your work show some very good taste in the use of printers' ink and type. All your samples are neat and dignified.

CALVERT-WILSON COMPANY, art printers, Rockford, Illinois, have moved, and they tell about it in a well-designed booklet. Intermingled with this fact are shown some excellent specimens of their work. The composition and general arrangement throughout the book is first-class in every respect. The cover-page is not as pretentious as it might be, but it is simple and to the point. The general effect of the booklet is pleasing and ought to make a good piece of advertising for this house.

THE Scharf Tag, Label & Box Company, Ypsilanti, Michigan, send out to the trade a handsome little brochure, which emphasizes the standard of excellence maintained in their printing department. The cover bears a most unique design, which takes you at once into the interior of the book. Each page is filled with good, sensible matter. The double center-page is most interesting. The book winds up by exploiting a plan of free advertising to their customers. The plan they propose to adopt is as follows: They will advertise on the pay-envelopes used in their own shops, and in the factory of the Michigan Machinery Manufacturing Company, the name and business of all their customers who brought them their job printing during the preceding month. For instance, should you bring your work during the month of May, your name and business-card would appear on the pay-envelopes during June; you bring your work in June, your advertising would appear in July. They claim each advertisement will positively remain on the envelope during the stated month, and as long after as there is room on the envelopes to accommodate it. They also claim at stated intervals they will enclose in the envelopes a small circular, calling the

attention of their employees to this scheme, and to the several advertisements, and solicit their cooperation in making the plan of benefit to all parties concerned. The two firms above mentioned pay out in salary every year about \$70,000. Ninety per cent of this money comes from out of town, and is distributed in all parts of the city, and nearly all of it is spent among the merchants and business men of Ypsilanti. The benefits resulting from this advertising can easily be seen, and this is certainly an excellent opportunity for merchants of Ypsilanti to get some good, free advertising; and, best of all, this plan is an excellent advertising scheme for the Scharf Tag, Label & Box Company. We congratulate you on the idea; it is a good one.

REPRODUCED in these columns is No. 3 of a series of six original "Goo-Goo Eye" mailing-cards, which are sent out by the Griffith-Stillings Press, Boston, Massachusetts. The card is printed in three colors, and makes a most striking mailing-card. They offer free use of these cuts on any orders entrusted to them. They also issue a good



mailing-folder on blue cover-stock, printed in two colors. It is titled "At Last." It starts off by saying, "Henry, the timid, troubling swain, asked the old, old question. The willing maid replied, 'you've got round to it at last.' Possibly we are in somewhat the same position. We have been carrying on what may have the appearance of a mild and harmless flirtation with you, but now we are going to get right down to the heart of the matter, and the question we want to ask you is, will you give us your next order? We have shown you why we deserve it. We will prove to you—we hope and believe—that the quality of our work has no superior," etc. The balance of the text is well written, and the general appearance of the folder is good. Another folder from the above house has for a title "Literature that Misrepresents You." This is printed in three colors. The typography and general arrangement throughout, including the illustrations, are very modern in every respect. The first part of the text is well worth quoting. It runs thus: "When a man, dressed like a director in a steel syndicate, breaks into your office and tries to sell a ten-cent collar-button; when a real sporty chap, with a red nose and a red vest, announces that he is taking subscriptions for the Band of Hope; when an under-sized, wizened man, with double convex glasses and a bald head, announces that he is the representative of a school of physical culture, you are struck by a sense of inappropriateness. Do you ever stop to consider that you might be sending out business literature which just as poorly represents you? Your catalogue has an atmosphere and physiognomy which should be a perfect reflection of your business," etc. The balance of the matter does much to advertise the Griffith-Stillings Press.

MUNROE & SOUTHWORTH, printers, Chicago, send out a blotter which is just a little more than a blotter. Stitched to the blotters is a six-

page folder, printed on primrose enamel in brown ink. Through an oval cut-out on the front page is shown the portrait of a beautiful damsel, titled "Determination." Underneath this portrait is the following text, which is well to quote, as it contains some excellent suggestions for the average printer:

"Roosevelt said:

Don't foul.

Don't flinch.

Hit the line hard.

Our goal is your attention, and we are determined to hit the line until we gain it and present our proposition.

It is as much to your interest as ours that we make this touch-down.

If you favor us with your orders, we shall not foul in our work, nor flinch in our endeavor to please you.

We do all kinds of printing, except poor printing.

Our prices are as satisfactory as our work, and this is a sample of our work. Just a common blotter, yet uncommonly good.

Here's our regular proposition: We have the skill, the will and the facilities for producing the best. Try us with your next order."

On the other page is an embossed design, showing the business-card of Munroe & Southworth, with a handsome reproduction of their trademark in the center. As a whole, it is a most creditable piece of advertising.

"THINGS FOR FAIRS" is the title of a unique little folder printed on folding bristol in three colors, which comes from the Frank B. White Company, Chicago. The outside of the folder is very attractive, while the inside shows a cleverly prepared poster in three colors, titled "Fair

intelligence of authors who, with obstinate disregard of the limitations of all painting and in narrow ignorance of the painter's aim and method, insist on illustrations which are more like explanatory diagrams of the action or printed directions to the reader. The illustrator's profession is no easy one. He is the newspaper man of painting. It is his business to cover murders and merrymakings, weddings and wakes—and to cover them all well. He stands to the world of letters in the same relation that the reporter stands to the world of news. Each has his fact, and between the man and the fact stands for one the managing editor, for the other the art editor—retail dispensers, as it were, of destiny, with an eye to the market and the visible supply. In the mad scramble for copy the reporter does not always get his right assignment. Just as the exigencies of the moment sometimes bring him his chance—the personified entity for which every new man is waiting—so, in the revolution of the wheel, they bring him his failure, his "fall down" he would call it; or, if he sees with equal eye the varying face of Fortune in all her contradictory moods, that is but the other way for saying that he sees all indifferently.

So with the illustrator. To take a present instance, Mr. Peter Newell, in his illustrations of Mrs. Freeman's "The Wind in the Rose-bush," is suffering from a bad assignment.



Time," a small reproduction of which is shown herewith. The folder is gotten out as a reminder to manufacturers who exhibit at various county fairs that the time is almost at hand when something is needed for general distribution at such places. The folder throughout is well printed, and makes a highly artistic and unique piece of advertising.

THE ILLUSTRATOR AND HIS TEXT.

The relation of the illustrator to his text has always been a painful subject. It is admittedly impossible to publish a popular magazine without illustrations, and yet there remains a very large class of readers who judge the likelihood of disappointment in any illustration to be so much greater than the chance of added pleasure that they prefer plain print and their own unaided fancy to very excellent black-and-whites, and very intricate and more or less successful colorwork, which conflict with their own and, so they believe, the author's ideals.

The author's complaint is that his illustrators are preoccupied with problems which in no way touch his mood or intent—that they see nothing in him but a chance to pose smart young women and sleek young men in attitudes of frozen boredom, or to elaborate structures of technic and composition which may be wholly meritorious in themselves, but which, as examples of illustration, of insight and interpretation, are in no less degree, but only in differing quality, as childish as his friends of the fashion plates. Stevenson has one of his happy phrasings for this protest:

"Such numbers of people can do good black-and-whites, so few can illustrate a story, or apparently read it . . . the great affair is that you" (he was writing to Gordon Browne) "have been to the pains to illustrate my story instead of making conscientious black-and-whites of people sitting talking."

The illustrator in turn is constantly bemoaning the restricted

The art editor is supposed to see to these things. It is his business as retail dispenser to fulfill the publisher's standing prescription of the right man for the right work—but if Lake is busy Gamboge has to take it; and Gamboge, you may be sure, *will* take it whether he likes it or not, because his connection with his publisher is not a thing to be severed by such slender excuses as preferences, for the publisher also has his preferences. The art editor has his. Between them they settle their differences and little of their quarrel is heard in the land; but what, in the arbitrament of the event, appears clearly enough is that the agreement reached is often based on faulty reasoning.—*Saturday Evening Post*.



THE HOME OF THE "PROBLEM."

McCLURE

¶ Since the McClure Series was first shown in October last, following a suggestion made by a number of our patrons, we have cut an entirely new Capital R for all of the sizes, and now include both styles of this letter (R-R) in each font. :: :: :: :: :: ::

McCLURE
McCLURE
McCLURE
McCLURE

McCLURE
McCLURE
McCLURE
McCLURE

¶ The McClure face is one of the handsomest and most useful of the many new ones offered to the trade in recent years. It is a happy medium between heavy- and light-face, and is equally appropriate for stationery, announcements and circular work, besides furnishing a desirable heading letter for magazines and catalogs

McCLURE
McCLURE
McCLURE
McCLURE

McCLURE
McCLURE
McCLURE
McCLURE

ALL CAST ON STANDARD LINE AND UNIT SET BY
INLAND TYPE FOUNDRY
SAINT LOUIS :: :: :: CHICAGO :: :: :: BUFFALO



Copyright, 1903, The Inland Printer Company.

RANDOM NOTES.

TYPOTHETÆ NOTES

ESTIMATING ON PRINTING FOR THE UNION.

Mr. Juie Purcell, in charge of the job-printing department of the Democrat Company, Davenport, Iowa, writes that the working of the Franklin Club in that city has been very satisfactory. The club is now in its second year and none of the members would think of falling back to the old conditions. Mr. Purcell says that *THE INLAND PRINTER* is the best part of the business with the printers of Davenport, and sends the following, clipped from the *Democrat*:

"I was app'inted chairman o' the Committee on Printin' at a meetin' o' the molders' union," observed Clammy Mutch, as they were seated near the park fountain—the one that don't squirt, except on rainy days. "Me an' Skully an' the Swede wuz named a committee o' three to get estimates on printin' by-laws, an' to l'ave the work to the lowest bidder—havin' the union label, o' course."

"Wuz it a big job, Clam?" asked Rodey, as he tapped the Duke's mixture into a rice paper.

"Sure 't wuz," said Clammy, as he reached for a paper and the tobacco. "Wan hundred by-laws, eight pages an' cover, three an' a half be six. We went to wan printin'-office, an' some big fat gie, with his windies on, takes a peek in a little book, an' says that it'd be worth eight dollars. 'Cripes, man,' I sez, 'but your high. Is that your lowes'?' 'There's but the wan price,' he says, 'an that's the union price. Mebbe you fellahs knows what printin's worth and mebbe you don't—kind o' sassy like. Thin we went to wan ninety, an' poured off a couple o' ladles o' the suds, an' Skully says, 'I b'lieve that big rummy was tryin' to ram the hooks in us. L'ave us try some more prenters.'"

"Didn't the man tell you it wuz the union price?" interrupted Rodey. "I guess that ought to go with boys that hollers union as strong as youse. They has a right to price printin' the same as hogs an' clothes-pins, an' doctorin'—or annie other ol' thing!"

"He did," said Clammy. "But you don't understand, Rode. We wuz app'inted a committee, an' it's customary whin annie union wants a bit o' printin' to go out and chase all over town an' get bids for it, the same as these shrewd business min. Well, sir, we cruised all aroun' this burg, an' it wuz the wan price, except at a little cheap-screw j'int that had the flavor of a levee saloon that lost the wish-wash on the openin' night. The devil, as they calls him, was just wheelin' in a fresh can, an' we wuz glad to sink our faces in it an' sind for another. 'This dump makes a hit with me,' says Skully, 'and if it's eight bucks for that printin' I votes to l'ave it here. I don't know if that brew's Indapindint or Maltin,' but it gits to the works.' That's Skully for yuh! But the Swede says to ax him the price."

"That committee business wuz snap work for youse, eh?" observed Rodey. "'Specially that doin's with the dipper."

"You're dang right! Annieways, I axed the price, an' say—holy sailor!—I near want to the mat whin he tolt me! Skully says to stop the ship—an' the Swede to the snuff."

"Hum much wuz it, Clam?" asked Rodey, anxiously.

"Wan dollar an' thirty cints. Oh, man! Whin they snaps me in the game ag'in I looks at the gie, an' then I sees for the first time that he's soused to the lamps."

"Did he have the label?" inquired Rodey.

"Whoa! Wait a minit! He had no more label 'n a rabbit. Then you'd ought to hear Skully ball him. Wheu! he lit onto that gie, an' ripped him up an' down an' crossways. It looked like some o' Farmer Burns for a minit, whin in walks Rev. Mr. So-and-so, from wan o' the swell churches, with a proofsheets that looked like the Decoration day weather map."

"Who'd you say 't wuz, Clam?" asked Rodey, eagerly, as he stretched his rubbers.

"Never min', me boy, I never minton names whin I'm sober. Stuff that! So I says, 'this won't do; I'll square things with this poor slob,—an' I sticks. Just then the new entry gits action on Mr. Cheaps, an' deals that boy his trimmin's in a swell bunch o' highball talk that'd go 'way over the grandstand. If Skully handed him the rough work, he certainly got the polish to the queen's taste in the second trimmin'."

"Another boy doin' some committee work, I s'pose?"

"Sure! A committee of wan, app'inted be the trustees. He wuz a savin' sixty cints a week for the church, an' puttin' in a day's time readin' proof."

"I wonder the proofreaders' union don't look into that. That boy'd ought to have a card. An' thin, he's holtin' two situations. Nice place

for his work, too—an' youse with the can! But who got the job, Clam?"

"Why, whim I came out the Swede was sure sore, an' wanted to go to Moline for figures. So we held a committee meetin' thin and there, an' concluded the best thing to do wuz to call a special for the next Sunday an' lay it before the union."

"Judas praste, but they's a turrible lot o' responsibility in this committee work, ain't they?" observed Rodey, with sympathy.

"You just know it! An' at the meetin' we wuz impowered to get bids in writin' from all the union offices in the three cities. But, it'd cork you! For it wuz eight bucks here an' eight bucks there, an' takin' their little peekin's in the book, till we wuz near nuthouse. I b'lieve all the good prenters has a union among theirselves."

"An what wuz the expinse o' placin' the order for this printin'?" asked Rodey.

"Say, me cross-examiner, you're axin' as mannin' questions as a studdy lady. Well, they wuz the two of us, an' the Swede, two days, at two sivinty-five, is sixteen fifty; wan special meetin', five—twenty-wan fifty; expinse money for the committee, two-sixty—altogether twenty-four tin. Say, Mr. Rode, you'll git soaked to a faretheewell some o' these nice days for that nasty rubberin' habit o' yourn. Nothin' but the Missouri'll do you. Now let's us get next to a couple o' thim big dippers."

"But say, Clam," asked Rodey, as they started for the saloon, "did the soused gie land the printin'?"

"What! Without the label?" he asked in astounded surprise.

"My! you're 'way, 'way to the bad this even'. Not in six million years! He couldn't do that printin' if he paid tin thousand for the privilege—'thout the label! But, anniehow, we had another committee meetin', and we're to report at the next regular."

"Well, here's to you, Clam," said Rodey, as he puffed off the white wings.

"Happy days, 'ol man," said Clammy. "I can't tell who'll git it, o' course. But I'm chairman, as I tolt you, an' I ain't goin' to hand it to no coremaker. I wants it done right, 'thout none o' them bulls in it. Course, I'm no proofreader, an' couldn't tell a commy from a sandbarger; but I kin tell when they delivers the goods. I'm no dummy, me boy, for I keeps me lamps trimmed; and I always notice this much—that it's good work when printed at *The Democrat*."

NEW YORK MASTER PRINTERS' ANNUAL MEETING AND DINNER.

An organization unlike any other in the printing trade is the New York Master Printers' Association, composed of firms in Greater New York. It upholds prices among its members by the loosest sort of a tie—a verbal promise to talk with other members when in competition. There is no agreement to maintain a scale or not to cut the figures of other members; hence, the arrangement is perfectly legal and not open to the objections that have been urged against those combinations that are believed to make agreements in restraint of trade, and hence are liable to prosecution under anti-trust laws.

It has been found that the very freedom and elasticity of the understanding between the members of the New York Master Printers' Association constitute its strength rather than its weakness. Even unbusinesslike printers are willing to talk with a competitor; and when they talk about work that both are competing for the tendency is almost invariably against rate-cutting. Not only does each party to a talk feel in honor bound to treat the other decently, but he usually recognizes, when face to face with the facts, that there is no sense in cutting the price.

This is the feeling that has made the Association nearly three hundred strong, there having been elected during the past year 109 active members and sixteen associate members, a growth unprecedented in associations of employing printers. Of course the Association has proved of advantage in other things than maintaining prices. It has circulated information as to credits and poor-pay customers; has furnished employes to members, and circulated much literature designed to keep up the interest. A list of proper prices for use in estimating has been circulated, and various resolutions passed and printed, tending to help the master printer maintain prices.

The Association takes no action regarding labor questions or with reference to unions. Its members are not asked whether or not they employ union labor, and, if they have strikes or lockouts, it is no more concern of the Association than it is if there is a strike of coal miners. The feeling is that this branch of work is cared for by other organizations,

and that its intrusion would tend to interfere with the other work of the Association.

Another unique feature of the Master Printers' Association is the establishing of local branches that hold separate meetings regarding affairs of their own. One of these is in Brooklyn, another in the Bronx, a third in Harlem, and a fourth is made up of the firms using composing machines. These branches or subordinate bodies have served a good purpose, creating an interest in outlying districts that otherwise would have remained outside of the Association, through having too little in common with the great body of members.

Perhaps the most interesting and unusual work of the Association is the establishment of a purchasing agency. The members have felt, almost from the inception of the organization, that they ought to be able to secure a condition where the printer could make a profit from the paper that is run through his presses. Individual paper dealers expressed themselves as recognizing the justice of this, and said they were powerless to change the situation. The Paper Dealers' Association of New York was appealed to, but was too indifferent even to appoint a committee to meet the printers. As a result the Master Printers' Association has started to buy together, in order to secure larger discounts to its members, and afford them the chance of selling stock at a profit. A paper house, a card house, an envelope house, an electrotypist and others are now giving discounts to the Association that they do not give to non-members. This is wholly unprecedented in the trade, and the development of the situation will be watched with interest.

Will the movement come to naught? Or will the Association eventually decide to send all its trade through certain channels only, discarding the claims of competing houses? Or will it result in other supply houses giving discounts to Associations of printers, until all associated printers are able to buy better than those not organized? Or will the movement result in a conference by which paper houses will agree to protect the printer against the outside public? The latter is the end sought, but no one is competent to prophesy.

The Association has headquarters at 320 Broadway, in the same building with the Typothetae and Printers Board of Trade. At the third annual meeting, on June 4, the following officers were elected:

President—Joseph C. Aste.

Vice-president—W. F. Bartley.

Secretary—Charles H. Cochrane.

Treasurer—A. Schwebke.

Executive Committee—M. J. Pendergast, chairman; A. Langstader; William Kiesling; A. Giraldi; R. J. Stein; S. J. Fendler.

Law and Collection Committee—Charles E. Francis, Charles H. Cochrane, Samuel Wasserman.

The annual dinner was held June 10, at Heumann's, 290 Broadway, 105 guests participating. The printed menu was interspersed with quotations from Poor Richard's Almanack, while the menu itself was made more enjoyable by music between the courses. President Joseph C. Aste sat at the head of the tables, and, at the close of the feasting, congratulated the membership on the size and character of the assemblage. Among the after-dinner speakers, who followed, were Edwin Freegard, secretary of the United Typothetae of America; J. Clyde Oswald, of the Oswald Publishing Company; Charles Francis, secretary of the New York Typothetae; Charles H. Cochrane, secretary of the New York Master Printers' Association, who originated the association; A. Schwebke, treasurer New York Master Printers' Association; M. J. Pendergast, chairman Executive Committee; E. B. Digby, chairman Bronx branch; A. Becker, of Brooklyn branch; J. E. Linde, paper merchant, and Samuel Wasserman.

Curiously enough, after the first two set orations, the remaining speeches took the nature of a discussion of the new

policy of the Association in establishing a purchasing agency, and looking for discounts. It was urged by J. E. Linde that an association for maintaining prices of printing should not lend itself to cutting the prices of paper stock. In reply, Messrs. Aste, Pendergast and others urged that what the Association really wanted was that paper dealers should raise their prices, and give a discount only to organized printers.

During the coming year the New York Master Printers' Association contemplates taking larger headquarters and enlarging its monthly "Bulletin" into a regular monthly periodical, to be sent to all the printers in New York and vicinity.

C. H. C.

INCREASED COST OF PRINTING.—A progressive printing-house in a well-known town in the West writes as follows: "As your publication is considered the standard in the West we wish you would publish something along the lines of the enclosed slip, based on facts, and state that we are now paying ten hours for eight hours' work in every department—composing-room, cylinder pressroom, job press and bindery. Our typothetae is in a very poor condition; owing to local feeling we are not united on any proposition, except that we do not get enough for our work. In 1900 we distributed some four thousand slips, and believe that other employers did the same, and we all received benefit from them." The gentleman requests an expression of opinion from subscribers to THE INLAND PRINTER for the benefit of all concerned.

At a meeting of the Typothetae (Master Printers' Association), held December 18, a discussion upon the increased cost of printing took place, and a committee was appointed to draw up a list of actual increases in printing and binding supplies within the past five months, the report to be a candid statement, to be shown to the consumers of printed matter, blank books, stationery, etc. The following is the list, which is guaranteed absolutely correct:

INCREASED COST OF PRINTING AND BINDING SUPPLIES.

Print Paper.....	70 per cent
R. R. Manila.....	40 per cent
Card Stock, average.....	20 per cent
Book Papers, for all grades of book and pamphlet work.....	50 per cent
Fine Writing-papers.....	40 per cent
Bond Papers, average.....	30 per cent
Ledger Papers, average.....	30 per cent
Linen Papers, average.....	30 per cent
Envelopes, average.....	40 per cent
Binders' Board.....	16 per cent
Leather.....	10 to 25 per cent
Duck.....	20 per cent
Wire.....	30 per cent
Gold Leaf.....	11 per cent
Type and Foundry Sundries.....	35 per cent
Electrotyping.....	25 per cent
Glue.....	15 per cent

Market still on upward grade.

These advances are authentic, and represent the actual condition to-day.

This condition of the market may seem at first glance to be due to the operations of trusts or trade combinations, but this is only true to a limited extent. Unprecedented demand for the past year, scarcity of bleaching material used in the manipulation of wood pulp and rags, the denuding of young spruce trees within reach of pulp mills, low water in New England during the greater part of the year, all go to accounting for this extraordinary scarcity in the paper market. The limit is probably not yet reached, and prices will go somewhat higher in the near future.

Total output of all printing plants has been reduced twenty per cent by a reduction of hours without a corresponding reduction in wages.

C. M. SKINNER,
W. E. BECKER,
S. G. BURNHAM,
Committee.

W. H. WOODWARD, President.
M. J. GILBERT, Secretary.

At the annual election of the Kansas City Typothetae, officers were elected for the ensuing year as follows: President, Benjamin F. Burd; first vice-president, Charles E. Brown; second vice-president, Charles H. Dart; treasurer, James H. Frame; secretary, Adna D. Gerard. Executive Committee: Franklin Hudson, chairman; Franklin D. Crabbs, Selden G. Spencer, Charles E. Brown, Ernest N. Brown.

Trustees: Cusil Lechtman, Charles E. Brown, Charles B. Dart. The following delegates represented the Typothetæ at the United Typothetæ Association convention at Atlantic City: Franklin Hudson, Benjamin F. Burd, Cusil Lechtman, Frank Barhydt, Edward M. Dart.

THE master printers of North Carolina have formed an association whose avowed object is the fostering of fraternal feeling and development of greater interest and loftier standards in the printing business. The charter members of the association are: C. B. Edwards, H. B. Varner, H. A. Murrill, H. E. Seeman, O. L. Barringer, J. J. Stone, G. L. Hackney, J. E. Pleasants, R. B. Elam, D. A. Coble, Z. P. Council, C. G. Harrison, J. E. Johnson.

THE Johnstown (Pa.) Typothetæ elected the following officers for the coming year at the meeting held June 11: Edward Homer Bailey, president; W. F. Schubert, vice-president; Frank C. Hoerle, secretary; Anderson H. Walters, treasurer; W. H. Raab, H. M. Benshoff, Amos Claar, M. S. Lehman, W. F. Hendrickson, F. K. Schubert, Executive Committee. The Committee on by-laws, consisting of F. C. Hoerle, E. H. Bailey, A. H. Walters, John Raab and H. M. Benshoff, will report at the next meeting of the Typothetæ.

COLOR IN THE GRAPHIC ARTS.*

THIRD PAPER.

THE matter of the names of colors has been treated with deplorable caprice and arbitrariness. Not only does one color often have a half-dozen or more names, but vice versa, the same name is often applied to a considerable number of different colors. For instance, "Indian yellow" is the original designation of the color, obtained from the plant world, called in India *Puri* (purree); but the inorganic compound—potassium, cobalt, nitrite—has the same designation, and finally, a lake produced from a coal-tar dye is likewise called "Indian yellow." Names like "Berlin blue," "Krems white," "sienna," "Perkins violet," were given with reference to the place of discovery, or to the first producer of them, and so have a historical justification. But, in the course of time, manufacturers and merchants have assumed the right of giving to any color made or dealt in by them, any name they might see fit; and no regard being paid to system or to already existing designations, a sad confusion has come about in the nomenclature of colors; so that, in the majority of cases, the name gives absolutely no clue to the quality or properties of a color.

The only correct nomenclature would be the chemical one, which tells nothing but the composition of the substance concerned; but this is too long and cumbersome to be of practical value, also too difficult for the unlearned, to whom the expressions would convey no idea. So we must make the best of existing circumstances, and the careful printer, who has matter of importance and durability to produce, can only again be advised not to depend upon the names of colors, but to prescribe to his purveyor the exact properties of the color to be employed, giving the purpose of the print.

We will begin with the white colors.

These are all of inorganic origin; there are no white lakes. The most constant white coloring stuff is sulphate of baryta, which we employ in two forms: as heavy-spar, a mineral which is mined from the earth, and as "permanent white" or *blanc fixe*, artificially produced. In both cases we have a chemical salt, sulphate of barium, a compound which is as little affected by acids or caustics as by light or air. In this constancy lies its chief value, aside from the consideration that it also can be advantageously misused as a particularly effective weighting material. Barium has a very high specific gravity, and barium sulphate one of 4.7; so that

the employment of this color as admixture in others, to increase their weight, is frequent.

Barium sulphate can not be used in the state in which it is found in nature, for it is impure, and usually has a brownish color, due to adhering compounds of clay, iron, etc. The heavy-spar, ground and pulverized, is freed from these impurities by treatment with warm diluted hydrochloric acid; the impurities pass into the hydrochloric solution, and are removed from the color-paste by repeated washings with pure water. The color is prepared, by this treatment, for still further pulverization; it is passed between millstones, and finally subjected to washing processes, in which the coarser particles are quickly separated from the finer—which remain for a time suspended in the water—sink to the bottom, and are again ground. The native heavy-spar, which is found in the form of partially—in rare cases entirely—transparent crystals, can not be brought into such a state of fineness that it will equal the artificial product in its covering properties. This is a phenomenon which we find everywhere, in comparing artificial with natural colors of the same composition. The natural colors exist in the earth in the form of crystals; in the production of the artificial we have it in our power to work according to conditions which will give them to us in as amorphous a state as possible. This is attained by causing the formation of the color to take place in large quantities of water, as slowly as possible, and with violent motion of the liquid. To produce barium sulphate, two salts, one containing sulphuric acid and the other barium, are brought together in highly diluted aqueous solutions, in a vat with a stirrer; the heavy-spar, being insoluble in water, is precipitated in very small particles, and so separated from the solution. In order that it may take a good varnish, the color must be very carefully dried; it is best to have it lightly calcined. The product is of dazzling whiteness.

But in spite of its various good qualities, heavy-spar is not used alone as a white color in the graphic arts. It does not have the desirable malleability in grinding, and its covering properties are surpassed by others. On the other hand, the artificial *blanc fixe* is often used as a substratum, that is, as the partial or entire base in the production of lakes; for it takes in and fixes equally well both coal-tar or dyewood colors, and also increases the covering power of the lake produced with it. Both natural and artificial heavy-spar—the latter obtained for the most part as a waste product—are very inexpensive colors, scarcely subject to adulteration.

Porcelain clay, which is also mined and comes into the market as Kaolin or china clay, is similarly used, not as an independent color, but as substratum in the production of lakes. The so-called *Kieselguhr* (silicious marl) or infusorial earth—known to be made up of microscopically small armors of micro-organisms—is especially suited to the manufacture of lakes by reason of its capability of taking up foreign materials; but for use in the graphic arts it must be ground and calcined with particular care. Finally, we may name, as "non-independent" white colors, carbonate of magnesia, magnesite, also gypsum (sulphate of lime), and chalk (carbonate of lime), likewise products of nature. All these colors are impervious to the influence of light, air, dampness, and even to gases containing sulphuretted hydrogen.

Two metals, lead and zinc, furnish the basis of those white colors which are used alone. Lead we have as a white color in three forms: in combination with carbonic acid, as basic carbonate of lead; in combination with sulphuric acid, as sulphate of lead, and in combination with oxygen and chlorine, as lead oxychlorid. The first of these three forms is the most important; we use the basic carbonate of lead under the common designation of Krems white (white lead).

A compound analogous to this is found, although rarely, in nature, as cerusite (hence the French designation *cerusé*); but does not come into consideration as a color. Besides

* Translated from *Allgem. Anzeiger für Druckereien*, for THE INLAND PRINTER.

"Krems white," a number of other names are applied to the same product, as "Dutch white," "snow white," "Venetian white," and "white lead."

Krems white is produced by four different methods, known as the Dutch, Austrian, French and the electrolytic. The old Dutch process, with its many and minute details, still gives by far the best and most beautiful product. Acetic acid is made to act upon metallic lead, and the resulting acetate of lead is changed partly into carbonate of lead, partly into hydrated oxid compound. To this purpose, plates or strips of lead are laid in or hung over kettles covered on the bottom with strong wood-vinegar. The kettles are placed on hurdles, which are covered with compost, tanning-bark, or similar waste materials. These bring about strong fermentation, and not only is carbonic acid formed, but a higher temperature—rising to near 100° C.—is developed. With the increasing temperature the acetic acid acts upon the lead, the resulting acetate of lead is decomposed by the carbonic acid of fermentation, and besides the compound of lead with oxygen and hydrogen (hydrated oxide of lead), one is formed with the carbonic acid (carbonate of lead). The finished white lead is deposited on the surface of the plates and strips of lead; it is scraped off and treated with water, to cleanse it and free it from the adhering acetate of lead (sugar of lead), which is soluble in water. If the color is to be made into little disks or cubes, it is ground in wet mills, with a solution of gum, dextrin or starch, then dried and shaped.

The original Dutch process, in which one operation may sometimes last three months, is simplified in the Krems or Austrian method, by bringing evaporated acetic acid and carbonic acid gas directly together, with hot water, in great tanks, and letting the steam act upon plates of lead. But this simplification is no improvement, for the white lead obtained in this way is of very uneven composition. The knowledge of the chemical action in the formation of white lead is not sufficiently accurate to allow adequate regulation of the effect of the different substances upon lead, as regards their quantity and succession. This regulates itself in the old Dutch process.

In the French process a solution of lead acetate is boiled with lead oxide, a compound being formed in which more lead is contained than the acetic acid present can combine with: the so-called basic acetate of lead. Into this solution is introduced carbonic acid, whereupon white lead is precipitated, and the supernatant solution, which still contains neutral lead acetate, can be used in further operations.

The electrolytic production of white lead was taken up only a short time ago by the Electro-Chemical Industrial Company in Dellbrück. Two poles of lead, one of hard lead, one of soft or refined lead, are suspended in a dilute solution of a mixture of chlorate and carbonate of sodium. (This solution, which is decomposed electrolytically, is called the electrolyte.) During the action of the current, water and carbonic acid are constantly added to the electrolyte, and the white lead is precipitated in great fineness and purity. Other compounds of lead can also be produced by electrolysis, as peroxides and chromates, and this method has the advantage over all others, that it protects the workmen from lead poisoning.

It is yet to be shown whether the white lead obtained by electrolysis is equal or superior to that formerly produced by the chemical process. If this is the case, the electrolytic method will certainly supersede all others.

Pure white lead must be soluble in dilute nitric or acetic acid, as well as in caustic soda lye; in the acids with foaming of the escaping carbonic acid. If sulphuretted hydrogen is added to the solution, this appears filled with a black substance. This formation of lead sulphid prevents this otherwise very constant color from being applicable to all purposes; and where there is danger of the air being contaminated with gases containing sulphuretted hydrogen, prints produced by the use of white lead, tin placards, for example, should not be

made. Pure white lead is excellently well suited to printing purposes, particularly if it is not alloyed with substitutes—heavy-spar above all others—and is well washed and so free from lead acetate. The presence of the latter can be perceived from the odor, and also by the fact that the ground color quickly becomes thick. The latter also takes place when the proportion of lead acetate overbalances that of the hydrated oxid of lead, or when resin is mixed with the varnish used in grinding. The printing color in this case dries too quickly, and becomes crumbly through the formation of lead soaps. White lead of correct composition and ground with pure linseed oil varnish remains malleable for a long time. Adulteration with heavy-spar, *kieselguhr*, or china clay, can easily be detected by experiment with soda lye, when a residue remains.

(To be continued.)

SUCCESS IN ADVERTISING—A TALK WITH MR. PAUL NATHAN.

"Incredible as it may appear," said Paul Nathan, treasurer and general manager of the Wood & Nathan Company, "it is nevertheless true that there are printers' supply men who, to all appearances, are shrewd, sensible business men, and yet belittle the power of trade-paper advertising. 'No one reads the trade papers,' they are wont to say, 'so what is the good of spending our good money to advertise in them?' Others may not go quite so far as this, but take the ground that display advertising in the trade organs is in most cases a waste of money. 'As long as our name appears in some corner or other, just so as to remind our customers that we are alive, our purpose is amply served. What is the good of using a whole page to say what can be said equally well in a portion of a column?' Now, I do not think it is very difficult to prove that both these viewpoints are faulty, but as an ounce of fact is worth infinitely more than a pound of theory, I can use no better argument than the experience of my own company during the last four or five months.

"It was in February of the present year that the Wood & Nathan Company was appointed the selling agents of the Monotype machine. Coincidentally with our taking over the business, Mr. Wood and I began an aggressive advertising campaign in the trade journals, and in the trade journals alone. Practically, we relied upon these only for publicity, and that we were relying upon no broken reed I think the results have shown. For instance, last February we found one stenographer all that was necessary to carry on the correspondence in regard to the machine and to answer inquiries. Now we have six skilled typewriters hard at work, and every month I have to increase the force. You can readily understand the necessity for this when I tell you that in fourteen days we received a trifle above nine hundred inquiries from all over the country.

"I should be affecting a false modesty if I did not add that I think not only the mediums in which our advertisements appeared, but the character of the advertisements themselves contributed to this result. In the first place, we had something to say which those to whom we appealed wanted to hear, and I think we have said it in an attractive way. Especially do we congratulate ourselves on the fortunate idea of advertising the Monotype by means of work actually done upon it. The advertiser is to be congratulated who can distribute broadcast, and to thousands of readers every month, actual samples of the goods he has to sell. That is one of the secrets of the success of the Monotype advertising campaign.

"Such an experience, and I do not doubt there are hundreds like it, proves the fallacy of the contention of those who discourage display advertising—that trade papers are not read. True, with the vast number of trade publications now flooding the market, many are unworthy of support, but advertising in those of known merit brings money to the coffers of the manufacturer."

VIEWS OF F. C. NUNEMACHER.

Mr. F. C. Nunemacher, the well-known Louisville (Ky.) printer, who was elected vice-president for Kentucky by the National Manufacturers' Association, at its recent convention, emphatically denies that the now-famous "declaration of principles" was intended as an affront to labor. He was a member of the committee which drafted the "declaration," and says it exhibited a desire to frame a document that would be a message of good will to all men. In Mr. Nunemacher's opinion, "the most intelligent and liberal-minded members of labor organizations — of which there are many, say what you please — will, seeing the disposition manifested by the employers, use their influence to bring about a peaceful settlement of all difficulties as they present themselves. If the true spirit of a desire for fair treatment of the workingman, which I can say predominated among the members of the convention, becomes generally known to the workingman as being the wish of the employer, the possibility of labor troubles will be reduced to the minimum."

During the debate on the declaration of principles Mr. Nunemacher made a speech, which the Louisville papers refer to as sounding the keynote of the convention. Here are a few extracts from the deliverance:

"If we decide to make war on labor unions, our first step must be to disband our own organization, for we have no right to exist if the laboring man has no right to have his union. We have put ourselves on record, in our declaration of principles, that he has this right, and every man of you in your inmost heart knows he has this right. If we unite in a boycott or blacklist of employes on account of their membership in labor unions, we are taking a step that is certainly unfair, if not clearly illegal, that will react upon those who indulge it as certain as fate. In fact, if the members of this body, collectively or any number of them, in kindred trade, take any steps that are unfair, be what they may, the ultimate result will be disastrous to those who inaugurate it, just as sure as the sun will rise to-morrow. I fully recognize the immense power that is in this organization, and know that if united action against labor organizations of a coercive tendency was determined upon and it was decided to close all our plants, or any number of them, that it could be done so completely and so firmly that victory would attend the efforts and the point be gained. But, oh, my friends and associates, at what cost? Think of the horror and misery of it! Think of the poverty and suffering that would attend it! Would you wish your name to go down to posterity as one of the causes of it? Think of your employes as fellow American citizens, and could you for any reason that you could present to your conscience have even the least part in starting the thin edge of the wedge that would bring to this country a greater scourge of crime, suffering and death than all the wars we have ever had combined in one could bring? Every man's hand against his brother, when it should be in it in a hearty, God-speeding clasp of encouragement.

"Right here let me ask you a question. Why do we come to these conventions? To meet each other, get better

acquainted, give and exchange ideas? For what? For the betterment of our several business interests? Is it a good thing? You come, do you not? Well, now, if this is a good thing to talk these matters over here among ourselves, why is it not a much better thing to talk matters over with our employes at home? Doctors never could heal a patient if they simply got together among themselves and talked about the diseases and ailments of their patients! They must talk to



"NEMESIS."

From painting by W. Wiwel, 1890.

the patient and get his symptoms in detail, and then do the best they can for him with the medicines and means at their disposal! Now, if you want to take a great step in advancing the settlement of the labor troubles of this country, pledge yourself right here to-day that you will go home and talk these matters over with your own help! Talk to them as man to man, not as a mere machine! Give them credit for having feeling, blood in them, and a soul as precious as your own! Have you ever done it, or do you let the walking delegate give them a 'lop-sided' education? Let them know

a little about your side of the question. 'A man's a man!' We must be firm, and at the same time conciliatory. My people, left to themselves, would never have gone out on any strike. Why? Because they are treated as human beings, with good, warm blood in them, willing to serve. As it is now, the second generation, the sons and daughters of those who were with me in the small beginnings of my business, are beginning to come into our ranks. We have had nearly a score of marriages among our own people, nearly forty souls united in honorable wedlock, who have learned to love and live for each other in our service. At home there is nothing sweeter to me than to have my employes call me, or hear them speak of me as, 'Mr. Frank,' instead of that term, void of all affection, 'the boss.' Now, I trust you will pardon this personal digression, but let me tell you, men of 1903, let us revise and reverse the words that so aptly describe our beloved Washington, that leading spirit of '76, and let our aim be 'First in the hearts of our workingman'; 'First for peace and last for war.'"



Photo by R. R. Sallows, Goderich, Ont.
"NOW WILL YOU BE GOOD?"

MOVING THE PLANT OF THE GOVERNMENT PRINTING-OFFICE.

The removal of the presses and other machinery from the old Government Printing-office to the brand-new building has commenced, and it will require at least three months to complete it, because Mr. Palmer, the public printer, desires to have it done without delaying or disturbing the business of the office. The weakness and dilapidation of the old building was not fully realized until the movers commenced to tear up things, although it had been condemned by the building department and the sanitary officers of the district. It is a wonder and a mercy that it did not fall in long ago and destroy the valuable presses and printing stock of the Government, not to mention the lives of the four thousand employes. But they would have been easily replaced. There is a long waiting list of applicants.

During the war, while the Confederate army was pressing closely toward the Potomac, an ambulance, drawn by six mules and carrying two brigadier-generals, was captured while on its way from Washington to the front. When the matter was reported to President Lincoln he threw up his hands and remarked:

"That's a terrible loss to the Government! I don't mean the brigadier-generals, for I can make as many of them as I want any day, but those mules cost \$200 apiece." — *William E. Curtis, in Chicago Record-Herald.*

BOOKS AND PERIODICALS

In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of the publisher, places on sale and prices should be enclosed in all publications sent for review.

"DIE GRAPHISCHEN KUNSTE DER GEGENWART" is the title of an interesting treatise on the development of the graphic arts in Germany. It is profusely illustrated by inserts, showing examples of every branch of the printing art, and is a book of undoubted practical value to the trade, and is an artistic production from cover to cover. The book can be obtained through Charles Hellmuth, manufacturing agent for Kast & Ehinger, Stuttgart.

"PRINTER'S HINTS AND HELPS" is the title of a small pamphlet published by Charles A. King, Beverly, Massachusetts. The book contains thirty-two pages of short paragraphs designed to aid the printer in his emergency, and these are rendered more quickly available by a carefully prepared index. There are paragraphs on presswork, composition, overlaying, rollers, half-tone printing, ink reducers, stereotyping and embossing. It is printed "indifferent well."

THE 1903 edition of the guide-book known as "Trolley Trips Through Southern New England" has been issued by White & Warner, Hartford, Connecticut. It is an attractive pamphlet containing 112 pages and sixty half-tone illustrations, nearly all of them new and all of them well executed and well printed. The ten maps showing the different sections traversed by the trolley lines will prove of value to the tourist. The information pertains to main lines, such as make the connection from New York to Boston, with much data about interesting side trips. Routes to Providence, and through Berkshire county, and, in fact, all the picturesque regions of southern New England, are described and illustrated. The trip can now be made by trolley from New York to Boston with but one short break of six miles and a half between Cheshire and Southington. The running time between the two cities is twenty hours and five minutes, and the fare \$2.85.

OF late the call to the ministry is coming to be but the natural precursor of a second and urgent call to the field of fiction, and we have, in consequence, been receiving numerous novels from the pens of those who occupy pulpits of a Sunday. While this influence is no doubt wholesome as a moral agent, it needs no Sherlock Holmes to detect the hand accustomed to the writing of sermons in many of the new books issuing from ministerial sources. Mr. Harold Bell Wright's book, "That Printer of Udell's," is no exception. The story follows the fortunes of a ragged urchin thrust alone into the world by the cruelty of a drunken father. He somehow manages to learn the printing trade, and he fights a hard but winning battle for Christianity and the woman he loves. The religious interest is kept paramount at all times. As this is the author's first essay into literature, it is, perhaps, not surprising that the plot is a bit melodramatic and the character-building and dialogue crude.

THE June number of the *World's Fair Bulletin* contains a voluminous account of the dedicatory exercises at the formal opening of the Louisiana Purchase Centennial at St. Louis. Almost every incident of the impressive ceremony is chronicled in half-tone engraving as well as in type; in fact,

the entire sixty-four pages of the magazine are devoted to the subject. From the views of the buildings presented, the architectural feature of the exposition promises to be most attractive. This number of the *Bulletin* is well worth preservation by all those interested in the exposition. The opinion of those who were entertained by the St. Louisans is voiced in the "yawp" of William J. Lampton, of the New York *Sun*, read at the banquet tendered the Washington correspondents:

"Oh, say, St. Lou.,
We're looking at you!
And so is the whole wide world,
As your flag is unfurled
To-day.
And, say,
What do we see?
The Future Great?
Aw, that's too late.
You're the Present Great;
And you've got there
For fair."

REPRESENTATIVE ART OF OUR TIME. In eight parts. Wrappers 17 by 12 inches. Complete in Portfolio. \$8 net.

The previous five parts of this publication have already been noticed in these columns, as having treated of the following subjects: Wood engraving, artistic lithography, oil painting, water-color, etching and dry point. Part six, which is just ready for publication, treats of pastel painting, upon which subject Mr. A. L. Baldry writes a comprehensive essay, as a preface to this particular part. The volume contains six beautiful plates affixed to heavy mounts, suitable for framing. The subjects of these six plates in color and other processes are: "L'Abreuvoir," by A. LePere; "The Last Load," by Arnesby Brown; "Ouvriers," by Steinlen; "Spring," by Bernard Partridge; "Kitty," by George Clausen; "Thais," design for a fan, by Charles Conder. There will be many art lovers who, for the sake of Charles Conder's design alone, will be anxious to become subscribers to this handsome series, which adequately covers the various fields of modern pictorial art.

MODERN MACHINE-SHOP TOOLS; Their Construction, Operation and Manipulation, Including Both Hand and Machine Tools. By W. H. Vandervoort, M. E. 600 pages, 672 illustrations; cloth, \$4. New York: Norman W. Henley & Co.

The increasing use of machinery in the production of printing makes necessary a more intimate knowledge of the use of tools than the average printer, pressman or bookbinder possesses. "Modern Machine-shop Tools" treats the subject of the proper use of tools in a concise and comprehensive manner, and forms a valuable text-book for students as well as being a complete manual of modern machine-shop practice. The chapters on "The Hammer and Cold-chisel," "The File and Filing," "Standards of Measure," "Calipers," "Gauges and Indicators," "Rules, Squares and Other Small Tools," "Drills," "Screw Threads, Taps and Dies," "Drill and Tap Holders," "Grinding Machines and Grinding," "Hardening and Tempering," "Belting and Transmission Machinery," together with the "Useful Data and Tables" appended, will be found of especial value and interest to workmen in the printing trades.

A LADY'S POCKET.

Apropos of the difficulty even their fair owners experience in locating ladies' pockets, a good story is told of a lady who, arrayed in a new frock, took a hansom the other day and, on alighting, hunted vainly for the entrance to the pocket where she had confidently placed her purse.

The quest was so unduly prolonged that at last her char-ioteer, who was not a man of refinement, remarked from his perch:

"Now, then, marm, when you've done a-scratchin', will you pay me my fare?" — *Spare Moments*.

THE NEW ART OF PRINTING.

BY GEORGE FRENCH.

THERE is a new spirit coming rapidly to the front in printing. It is evident in the work of many of the large printing concerns, and it dominates the work of a few men. It may be roughly characterized as the spirit of culture, though that term is neither justly descriptive nor sufficiently euphonious. It recognizes, as its fundamental principle, the exceedingly close relation of printing to the other graphic arts, and its absolute dependence upon the principles they are dependent upon.

This view of printing places it within the pale of art, and requires of its practitioners not only thorough knowledge of the principles of art but a comprehensive study of many branches of knowledge never before deemed to be of special value to printers. It divides printers into two classes and draws a sharp line of demarcation between what we must henceforth recognize as two radically distinct divisions of printing — printing as a business and printing as an art.

Printing as a business need not be wholly divorced from printing as an art; it ought not to be thus separated. But it is futile to hope, and unreasonable to require, that the men who produce commercial printing habitually will, or ought to, qualify themselves to produce printing worthy to be classed as artistic, in the sense here meant. It would be absurd, for example, to even imagine a pressman making ready a catalogue form and taking account of the artistic elements of tone values and light and shade. It would be almost equally absurd to imagine the foreman giving much attention to the elements of proportion, balance, harmony, restraint, etc., when he "laid out" the pages of the same catalogue. What he must consider then is economy of space and paper, and the requisite emphasis of matter. There is little latitude for artistic effect. A certain approximate harmony in his type scheme is about all he can hope to accomplish. His margins must be fixed with the idea of utilizing the paper; his type must be chosen to bring all within a certain number of pages; his paper must be selected with reference to postage expense and the mere avoidance of a too cheap effect; as many pages as possible must be crowded into a form, and the ink must only escape the possible minimum of quality by a recognizable margin.

This kind of printing makes up the great bulk of the product of all the presses and engages the services of at least nine-tenths of all the people employed in the craft. It would be foolish to expect that principles of art could be considered in the production of this work, or studied by the people who produce it; except, it may be, in a very slight degree, as it is possible to make up the pages of the cheapest pamphlet in a manner to give the page margins their proper relative proportions, as it is possible to employ types that harmonize in the composition of those pages. In every industrial craft and art the routine workers are, of necessity, the great majority, and in every industrial craft and art there are prophets, iconoclasts and leaders toward newer lights.

The new movement in printing is rather revolutionary, as it discards or ignores much that has been beaten into the texture of the craft during all the generations since Gutenberg and Fust, and sets up standards and insists upon methods that have only been known in connection with other graphic arts. The arguments of the disciples of the new seem to be based upon the axiomatic conclusion that to be considered an art printing must be based upon artistic principles and partake of the methods and atmosphere of art. To attain to this conception of the art of printing involves that the printer must be also a hard student, and a student in a direction and with a breadth of view and interest never before considered either necessary or useful for a printer.

It is happening in the printing craft now that here and there are appearing men who have grounded themselves in the theories and principles of art, and are patiently but persist-

ently applying those principles' and theories in their work. Some of these men have not made great marks, nor much financial success; some of them have won fame and considerable fortune.

Perhaps it is not possible to refer the beginnings of this impulse in printing to anything more satisfactorily definite than the tendency of man to instinctively seek out avenues of progress. There are some who will be inclined to ascribe great credit to William Morris. There are others, and they have greater knowledge and surer prescience, who will turn to Will Bradley and his fine work while he operated his Wayside Press, at Springfield, Massachusetts, to discuss the first sure symbols of the new cult. Morris is entitled to some credit, but Bradley to more. There are others, whose names are not well known in printing circles, who are doing yeoman service and whose actual work is of more importance than either of the distinguished persons mentioned.

Morris and Bradley have taught us that art in printing is possible. They have done more: they have shown us that art in printing is essential. This we learn by a careful study of their careers as printers, rather than by a study of their work. In their work there is very clearly manifested the artist in printing, which is not the same element as art in printing; at least, it is not the same for my present purpose. The work of these men is the expression of the decorative artists through the forms of the craft of printing—a subordination of printing to the needs of the decorative artist. It is the reverse process that is working a revolution in printing to-day—the adaptation of the principles and methods of art to the necessities of printing. In the exemplification of this evolution there are men quietly at work who are clearly indicating to the craft the pathway along which it may arrive at the distinction of being acknowledged to be an art. The distinction of these men may be acquired; the distinction of Morris and Bradley can be perceived and appreciated, but it can not be acquired. Since he died there has arisen no Morris, and there is no one in the practice of the art of printing to-day who can stand alongside Bradley and demonstrate claims to equality in kind and degree.

It is desirable to name other names, not to exalt individuals but to give point, and possibly poignancy, to the remarks already made. Possibly none are doing more to establish an art basis for printing than Mr. D. Berkely Updike, of Boston, and Mr. Bruce Rogers, of Cambridge. I do not claim supremacy for them; they would be offended were I to do so; but because of my better acquaintance with their work and because it is offered to the public through channels that justify it commercially, they are cited. Other men are working as conscientiously, and with as definitely clear ideas; and the results of their work are deserving of as careful consideration, as intelligent criticisms and as warm praise.

These two men (regarding them as typical of a small but growing class) are applying the principles of art to what is known as "plain composition" of type in a manner that clearly demonstrates the possibility of success, and the extreme desirability of effort along their lines of experience.

It is not long since the man who would venture to have suggested that such elements of artistic composition as proportion, balance, color, tone values, light and shade, etc., had any vital relations to the composition of a page of type for a book would have elicited from printers more than a quiet smile of incredulous amusement. To-day a great many of the more progressive printers are ready to admit the validity of this new view, and an increasing number are becoming students and practitioners.

It is gradually being understood that artistic printing in this sense bears no slightest relation to that queer expansion of archaism which followed the flush of recognition of the unique and beautiful work done by Will Bradley at his Wayside Press. That régime, which still endures, worked back-

ward, endeavoring to engraft pictorial art upon printing through the medium of the work of artisans. Of course it failed almost completely to satisfy artistic taste, because it did little but violence to artistic canons. The legitimate application of art principles in printing, as here considered, does not result in pictorial or decorative effects. It is evidenced in certain refinements of composition which bring the printed page within the purview of the art critic in respect to proportion, balance, restraint, harmony, color and tone, and the whole net result is evidenced in the beauty of the page as a piece of type composition. The points of view of the critics of the printed page of this character and of the painted picture are almost the same, and to get at a just appreciation of either practically the same methods are effective.

If the inquiring printer takes pains to inform himself regarding the "points" considered by the critic of works of art, he will discover that nearly all of them, assuredly all of those mentioned above, furnish a sure basis for judgment of the piece of plain typography. He will discover also that to incorporate into typography those art elements which are of intrinsic value to it requires that the spirit of the iconoclast be allowed to freely develop and exercise itself. There is plenty of dead wood in the traditions that form the basis of the education of the printer; plenty of stuff that the twentieth century has no use for. It should be cut out, and I do not know of a surer way to recognize the fustian than through a liberal-minded study of the relation of art principles to printing, or a more reliable guide for the extirpation of the weeds in the garden of typographic learning.

It is plain that this conception of the education of the printer is not adapted to the uses of the "hewers of wood and drawers of water" in the craft; that it will appeal powerfully to only such as are students; that it will emphasize a division that is already perfectly apparent. It is, nevertheless, already operative in promoting a class of printing such as has never before been known, and there is a constantly increasing demand for it. It is no vain boast of these rapid times to declare that there never were printed books made so admirably as some of the better examples of the work of Updike and Rogers, and a few other printers, executed in these early years of the twentieth century. They excel in the application of these elements of art that I have mentioned, which are fundamental in printing as truly as in painting, drawing and engraving. None of the old books that are regarded as examples of fine printing exhibit the effects of art culture to the extent it is evidenced by Mr. Rogers' *Montaigne*, for example, or by Mr. Updike's altar book or *Tacitus*. In some, even in many, respects the fine old books are equal to the fine modern books, but their range of excellence is not as wide, not as inclusive. The work of these modern masters takes cognizance of a different motive, and is based upon a saner and broader foundation. It is the expression of a culture that finds its springs in the source from which is drawn the inspiration of artists of every kind and degree. Its chief differentiation is the prescience which prompts the application to printing of tenets heretofore regarded as applicable only to pictorial graphic art.

But none of the benefits flowing from the study of art in connection with printing are denied to any printer. It is an interesting, even a fascinating, study. It leads one along paths of pure delight, and as the conviction that here is a suggestion that will benefit me as a printer comes home again and again as some book upon art is studied, the warm blood of enthusiasm leaps to the brain and quickens it, and that dear delight of knowledge gained repays upon the instant. The process of getting this sort of information is that one known as "grubbing." Those art principles and rules which are of special value to printers are not gathered into any one book. They lie scattered through works on art, and they must be discovered. It is not a tedious process; it is a pleasant excursion.

sion. In the course of a year one can read all that is necessary (though not all an interested student will be inclined to seek) if only an hour a day be filched from pleasure or from sleep. And it is so richly worth while!

THE FIRST CONVENTION OF THE AMERICAN PRESS HUMORISTS.

BY ARTHUR K. TAYLOR.

IT is not always the unexpected which happens. Once in a while it is the obvious that materializes. We are living in an era of organizations, so few were surprised to find one morning, not long ago, that the poets, humorists and philosophers of the daily press of this country had gotten together, formed an association, and laid large and comprehensive plans for the future. In order to allay the probable alarm of the public, it is only in justice to the new organization to state that thus far they have taken no steps to curtail their output, and while there was considerable discussion as to how it would be possible to get their union label on their product, and thus prevent their wares being retailed by vaudeville artists and Chauncey Depew, such was only among the members individually, and was in no sense official.

The sole credit for the organization of "The American Press Humorists" is due to Henry Edward Warner, of the *Baltimore News*. While the idea was of his conception it met with the approval of all to whom it was suggested, and resulted in the first convention being attended by the following-named gentlemen, and letters of regret, but expressing their coöperation, were received from every one eligible to membership who was unable to be present.

"Grif." Alexander, *Pittsburg Dispatch*.
George S. Applegarth, *Buffalo News*.
Everard J. Appleton, *Cincinnati Commercial Tribune*.
A. L. Bixby, *Nebraska State Journal*.
Theodore H. Boice and wife, *Pittsburg Chronicle Telegraph*.
Arthur G. Burgoyne, *Pittsburg Leader*.
Willis Leonard Clanahan, *St. Louis Post-Dispatch*.
W. L. Comfort, *Pittsburg Dispatch*.
Will Reed Dunroy, *Chicago Chronicle*.
J. A. Edgerton, *Rocky Mountain News*.
James W. Foley, *Bismarck (N. D.) Tribune*.
Strickland W. Gillilan, *Baltimore American*.
R. S. Graves, *St. Joseph Evening Press*.
George V. Hobart, *New York*.
Philander C. Johnson, *Washington Star*.
Samuel Ellsworth Kiser and wife, *Chicago Record-Herald*.
Robertus Love, *St. Louis Post-Dispatch*.
A. W. Mayfield and wife, *Omaha World-Herald*.
Roy L. McCardell and wife, *New York World*.
James J. Montague, wife and boy, *New York Journal*.
Lowell Otus Reese, *San Francisco Bulletin*.
L. H. Robbins, *Newark (N. J.) News*.
Peter Pry Shevlin, *Baltimore Herald*.
James T. Sullivan, *Boston Globe*.
Harry Persons Taber, *McClure's News Bureau*.
Henry Edward Warner, *Baltimore News*.

The convention effected an organization by the election of the following officers: President, Henry Edward Warner; vice-president, Strickland W. Gillilan; secretary-treasurer, Robertus Love. Robert J. Burdette was unanimously chosen perpetual pastor emeritus of the organization.

The object of the association was declared to be purely fraternal and social, and its present membership numbers seventy-six, and by the time of the next convention, which will be held in St. Louis, it is hoped that every "jokesmith" in the land, with a character testing over seventy-eight per cent, will be roped into the combine.

The members of the new association were entertained at the Journalists' Club, where they made their headquarters. The convention lasted during the week of May 18 to 23, and, aside from the business sessions, their time was spent in sight-seeing in Baltimore, Washington, a trip down the Chesapeake Bay to Annapolis and West River, besides theater parties and banquets. One evening the association was entertained by a musical program rendered by members of the Pittsburg Orchestra at one of the local breweries. The fact that the next day's output of the establishment was not visibly affected by the event has gone far toward proving that journalists, as a profession, are not unduly addicted to the hop-brewed beverage.

There were two photographs taken of the convention, the operator promising that if the plates came out all right that he would deliver the goods promptly. The members have heard nothing further from him and are anxiously awaiting developments.

By the kindness of an invitation from President Warner, the writer accompanied the members of the association on their trip to Annapolis and West River, and the memory of its pleasures will long remain with him.

The day was delightful, and the only depressing feature of the trip was the spectacle of the humorists being followed around at a respectful distance by sundry hungry-eared passengers anxiously waiting to hear some bon mot, and if by any chance they did say anything that was overheard, it was sad to see the eagerness with which it was seized upon in the hope of finding the concealed joke.

It was an ideal opportunity for the renewing of old associations and acquaintances, and after one of the members gave an "inimitable" imitation of a hungry man in the presence of food, and the cigars had been lighted, there was what might have been expected in the way of speechmaking and telling of stories. The writer recalls with especial pleasure Gillilan's immortal "Off agin, on agin, gone agin, Finegan," and "Pop" Bixby's effusion, referring to some remarkable region in the West, where a man could hear his corns grow in the night—probably the result of some wonderful atmospheric phenomena.

Nearly all the members of the association wore badges. Were it not for this circumstance it might have been taken for an association of funeral directors—for they surely did not look especially mirthful. During a lull in the music of the orchestra, I walked over to the rail, where a sad-looking individual was soulfully gazing into the deep. His face was quite familiar, and when Mr. Warner introduced him I felt quite sure that, from his expression of such great solemnity, I was about to meet a man whose conversation would fairly sparkle with wit and humor. By way of starting the conversation I ventured the remark that I had not understood the name of the paper with which he was identified. He replied that he was not a newspaper man at all, but played the first violin in the orchestra.

ELECTRIC LAMP.

A fire alarm came in last night upon the telephone; 'twas caused by a short circuit in D. B. Slaybaugh's home. The fire department made response with many a yell and shout, but when they came upon the scene the fire had burned clear out. The cord which holds the electric lamp from the ceiling falling down, had lost its coat of colored cloth in flames which burnt it brown. The smoke that filled the room so full had caused the fire alarm. The whole department came to town. The fire had done no harm.—*Shelby, Ohio, Daily Globe*.

A SCHOOL IN ITSELF.

Your magazine has been my greatest helper, and it is a school in itself.—*J. Armstrong, Cookshire, Quebec*.

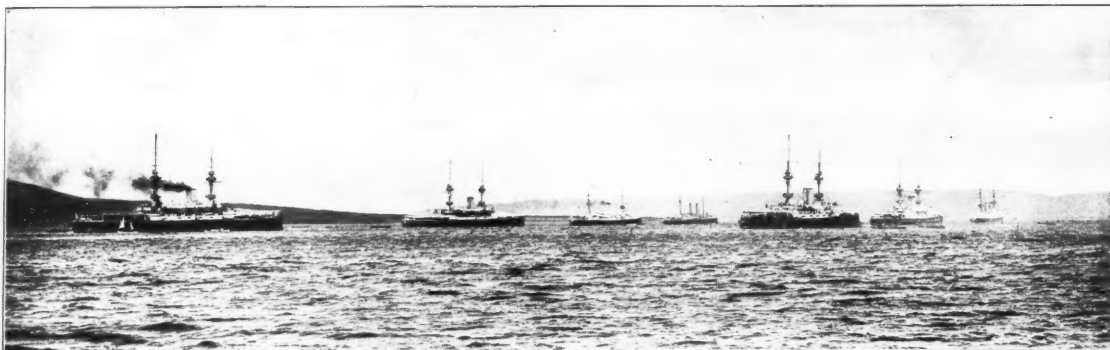
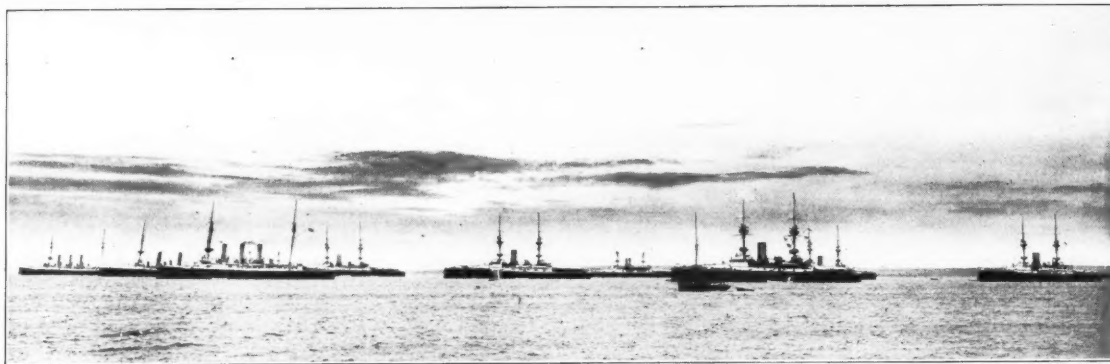


Photo by Thomas Kent, Kirkwall.

THE CHANNEL FLEET IN KIRKWALL BAY.

Ye Mariners of England
 That guard our native seas!
 Whose flag has braved, a thousand years,
 The battle and the breeze!
 Your glorious standard launch again
 To match another foe:
 And sweep through the deep,
 While the stormy winds do blow;
 While the battle rages loud and long
 And the stormy winds do blow.

The spirits of your fathers
 Shall start from every wave —
 For the deck it was their field of fame,
 And ocean was their grave:
 Where Blake and mighty Nelson fell
 Your manly hearts shall glow,
 As ye sweep through the deep,
 While the stormy winds do blow;
 While the battle rages loud and long
 And the stormy winds do blow.

Britannia needs no bulwarks,
 No towers along the steep;
 Her march is o'er the mountain-waves,
 Her home is on the deep.
 With thunders from her native oak
 She quells the floods below —
 As they roar on the shore,
 When the stormy winds do blow;
 When the battle rages loud and long
 And the stormy winds do blow.

The meteor flag of England
 Shall yet terrific burn;
 Till danger's troubled night depart
 And the star of peace return.
 Then, then, ye ocean-warriors!
 Our song and feast shall flow
 To the fame of your name,
 When the storm has ceased to blow;
 When the fiery fight is heard no more,
 And the storm has ceased to blow.

— Thomas Campbell.

COMPOSING ROOM ECONOMICS

Contributions of practical value are solicited for this department. Remittances will be made for acceptable articles on receipt of manuscript.

LOCKING UP AND PLANING DOWN FORMS FOR PLATEN PRESSES.

The basis of good presswork is a form of uniform height, properly planed down and securely locked in the proper position in the chase. Any defects along these lines are readily remedied on the bed of a cylinder press, but forms for platen presses should be absolutely O. K. in every respect before leaving the stone, because the bed of a platen press is not a suitable place for such work.

Some large printing-offices, with their own foundry, use electro forms only on platen presses. Type lasts longer and pull-outs, so disastrous at times, are avoided. Each press is furnished with a hard wooden block, slightly under type-height and of almost chase capacity. The electros of various forms are fastened to the block by the pressman, in the position he prefers. Underlaying is easily done and runs are made with least possible wear and tear on form and rollers, and the product improved in appearance.

Electros of half-tone engravings, however, will not print as sharply and clearly as the originals.

In locking up type forms be sure the stone is clean, smooth and level. In selecting press for the job in hand do not tax the capacity of the machine. Except when unavoidable, do not put a form the printing surface of which is more than two-thirds inside chase area on a platen press.

Be sure all errors of omission and commission have been corrected and that margins, etc., are O. K. Color forms are readily locked up correctly the first time by using a proof of the entire form on transparent paper and exercising care. Have a sheet of stock at hand to verify margins and get forms which must be locked up in a corner or to one side of chase in such a position that the pressman may put gauges on the tympan and use grippers. It is possible to print with gauges suspended from lower edge of platen and without grippers, but with a loss of time and uncertain register.

Ordinarily forms should be placed slightly below center of chase for most easily adjusted impression and good rolling.

Forms containing isolated rules or lines of small type should be placed so the rollers will strike these sharp surfaces broadly. If this is impracticable, use old rollers to save good ones.

Oftentimes two or more small forms, to be worked on same stock and in same color, may be locked up together and run at once, with a considerable saving of presswork. Any scrap stock may be tied up in covers, labeled and laid away, where it will not be soiled and wasted, and utilized at another time. Multiplication of forms may often be employed to advantage where the runs are long and composition slight.

Be sure that the form is O. K. and in the proper position; place furniture (using fewest possible pieces so arranged that there can be no binding), and quoins around it and unwind cord. Always have wood between form and quoins and between quoins and chase when metal quoins are used. Quoins should be placed at upper and right sides of chase, and the former locked toward the left and the latter toward the bottom. In applying squeeze remember that the form, because of the lead and furniture (softer than type) between the lines yields more to the quoins at the foot of form. These quoins for this reason should be tightened first and the supplementary pressure applied with side quoins. Of course, all

quoins in one group should lock in same direction and all securely in final lock-up.

Before planing down form it is well to underlay all low parts of form. A type-high gauge and small spirit level are useful in getting low and high cuts to proper height. A wood file and sandpaper may be used, in lieu of machinery, to take down bases of high cuts. Cuts should never go to press over type-height. If hard, shrunken rollers are used, cuts should be type-high; but if the rollers are new and soft, cuts should be slightly below type-height, not filling up so readily thus. The more intricate underlaying should be done in pressroom.

In planing down, tap form gently in every part and plane rules and cuts squarely, else they may tilt. Quoins should always be unlocked when form is to be planed down. See that all slugs, leads, furniture, etc., are resting on stone. Lock up and, tilting the chase by placing the quoin key under one side, sound the form all over carefully with the fingers to make sure it will lift. If it will not lift, unlock and correct all poor justification. Never try to lock up a poorly justified form with extreme squeeze, thus possibly springing or breaking chase. Never batter up type, leads, slugs and furniture to make a form lift, but use proper spaces. Troublesome tables may be locked up more rapidly if a piece of bicycle tire tape or blotting paper is placed beside them. In locking up large forms made up of solid type on one side and leads and furniture principally on the other, it is well to put in more space than seems necessary on the latter side, else the softer matter will yield so much to the squeeze that the form will not be straight. This is often necessary in open, blank forms. Forms bounded by brass rules should be locked up with pica slugs between brass rule and furniture. If these brass rules, which are often the source of much trouble, are square on the ends, are just touched at the corners after final lock-up, and are planed down squarely without being tilted, there will be no break at corners in the impression, provided the form is properly made ready.

Be sure that justification is O. K.; lock form securely and examine it on the bottom to see that no type, lead or grit is imbedded therein; clean the face of form, and send to press.

Bearers in the chase are necessary if the roller wheels are worn below their normal circumference, and on old presses where the roller trackway has been worn very low. It is best, however, to have these defects corrected by the machinist, as roller bearers are oftentimes in the way of grippers. Where the wheels and trackway are O. K. and the rollers jump, because of peculiar position of parts of form, powdered rosin on the wheels and trackway may be employed instead of roller bearers.

Before placing chase in press the prudent pressman will sound the form once more to make assurance doubly sure. Loose type often blurs or works in and out as the rollers pass over the form, cutting rollers and oftentimes causing disastrous pull-outs and smashes. The pressman should also see that chase, furniture, quoins and form lie snug against bed of press and that chase has not been sprung so that press clamp can not grip it securely. The feeder should keep his eye on form and quoins during run and his ears open. Quoins working loose will give warning by a rattle which the quick ear will catch if the eye's attention is on something else. Quoins should be gone over with key by pressman every two or three hours during long runs. This is especially necessary when the form is made up of solid type or Linotype slugs and large, not allowing much wooden furniture in chase.

The feeder should do his work well, whether register is imperative or not. Then, if a pull-out happens, the stock may be saved by running the sheets the second time.

Where it is necessary to change the position of parts of form after gauges have been set, do not change the furniture at gauge sides of form but at the quoin sides.

In planing down high and low parts of same form, plane down different heights separately. It is manifestly impossible

to force both heights to the stone by planing down both surfaces with one tap of planer.—*Eugene St. John, Springfield, Ohio.*

A LABEL FOR TYPE-CASES.—That type-cases should be labeled in such a manner that the size and style of type they contain may be readily seen by the compositors is generally appreciated, but how many offices there are where there is no uniformity in the style or form of the labels used! I have for several years used the form of label shown herewith, with satisfactory results. My reasons for using this form are that the putting of the size in a bold figure makes it easily read, as size is generally the first thing looked for when searching for a letter in which to set a given job. The label, with the size and name of the type, is put on the left end of the case, and the label showing the style of the type on the right end.

12 Point De Vinne

Perseverance and Energy combined for

I employ the same sentence, or as much of it as will go into the measure, usually twenty-five ems, pica, as a glance at the label will show the compositor how much space a certain number of words or letters in the various styles of type occupy. If it is not considered desirable to have a label on each end of the case, the two lines can be placed on one label. In lieu of label-holders two-ounce tacks make good substitutes for fastening the labels to the cases.—*John R. Bertsch, Great Barrington, Massachusetts.*

APPROPOS of the discussion of figure-cases, we quote the following article which was written for THE INLAND PRINTER by H. M. Gortner and appeared on page 674, of the issue of May, 1890:

A year ago the writer conceived the idea of a figure-case, which he believes has proven of sufficient usefulness to be entitled to a wider consideration than it has yet received.

This case is made of tin, with boxes arranged exactly as the figure-boxes of a regular lower case. Two pieces of spring brass are soldered on the back of the "2" and "7" boxes, and so bent as to extend across the upper side of the lower case, and then down on the outside, holding it firmly in position.

It can be placed immediately over the figure-boxes of the lower case, when it is desired to use figures of a different face from the letter. It preserves the accustomed arrangement of the figure-boxes, enabling the compositor to "set" with more rapidity and ease than if using a case with boxes otherwise placed. It can be placed in any desired position on the upper or lower case, or on a galley. It is so light and easily handled that it can be refilled so quickly as to lose but little time in "sorting up." It can be emptied into a sort case in two minutes or less, by holding a galley over all boxes containing type except the one which is to be emptied and then inverting contents into sort case, and repeating the process till empty.

Any practical tinner can make one of these cases, using good tin, with the upper edges or sides and partitions between boxes turned down, preventing injury to compositor's fingers, at a maximum price of 50 cents. In quantities they can be made much cheaper. There is no patent on this invention, so the manufacture for use or sale is free to all.

Mr. Gortner writes us that the Sherwood auxiliary figure-case shown in the May number and his device are identical, which but illustrates anew the fact that new things are few.

PATENT LEATHER AS AN EMERGENCY MATERIAL.—Several times recently mention has been made in this department of the utility of patent leather in helping the printer remote from the supply-house, or limited in time, out of emergencies. I have on several occasions used it in making tint-blocks, duplicates of wood type, letters and figures, when the job in hand demanded more of a certain letter or figure than the font contained, with fairly satisfactory results. It is an easy matter to make duplicate letters with patent leather, as all that is neces-

sary is to transfer an impression of the desired letter on the leather and then cut it out with a sharp jackknife, glue it on to an old stereotype base and you are ready to go on with your job. The other day, however, I was up against an emergency in which I had no pattern from which to make my letter. The job in hand contained a sentence in the form of a question, which must be printed in large type. Wood-type fonts are not supplied with interrogation points; at least I have never seen any that were. It was imperative that an interrogation point be used; there was no metal type large enough. What was to be done? I bethought myself of a piece of patent leather; if I only had a pattern! I turned the unfinished side of the leather up and with a lead-pencil drew an outline of what I thought would answer the purpose. With an old jack-knife I then cut it out, pasted it on an old stereotype block and, after allowing a little time for the paste to dry, locked up the form and had the job run off. While the point looked a little rough, it answered the purpose. The making of the point occupied a few minutes' time.—*John R. Bertsch.*

WHERE IS THE VALUE IN THIS METHOD?—In these days when so many panels and rule borders are used, lock-up men frequently experience great inconvenience and loss of time in making mitered corners meet and show up well in the press proof, and to remedy this evil I suggest a cure which I have found most effective and which I have seen but little used. In locking up a job or large ad. I see that it is justified correctly, then lock it up fairly snug. I then take a string of moderate thickness and make three or four turns around the rule just above the furniture, being very careful to take all the squeeze out of the string. Holding both ends over the corner from which I started, I make a single knot a little short of where I started, pressing it down on the form with the third finger of my left hand so it will not slip, and proceed to make a square knot. When this is done the string can be slipped over the corner by gently pulling. Unlock the form and you will find that the rules will immediately adjust themselves to their proper places and the job may be quickly locked up, and it will be impossible to detect the joint. It can also be unlocked as frequently as required without necessitating any more time than a type job. By this method I have locked up jobs surrounded by parallel labor-saving rule with three or more pieces on each side and mitered rule so the joints were not noticeable. Another advantage; your job is always tied up, and it gives the pressman no inconvenience whatever. Frequently you have a large ad. or job with small pieced nonpareil border around it which is too large to be lifted handily and cover each piece of border. These are a world of trouble to stonemen and make-ups. I find (when possible on account of column rules) it is a great convenience to use this same scheme. If, when a job comes off the press, it is all tied up and the corners fast, when unlocked the border will not fall down. If it is a large ad., which runs two or three times, it can be lifted without wetting (which is so necessary on a paper using large numbers of wood-mounted cuts) or using long slugs to hold the border. Try this the next time you have a chance. After a few trials you will become adept at it and you will be surprised at the result. Of course, it is needless to remind readers of THE INLAND PRINTER that good work requires absolutely clean ends on all rule and borders.—*J. H. F.*

A LOGICAL DEDUCTION.

Ruby Miller has sued W. H. Miller for a divorce. She says that he has been in the habit of striking her and she does not like it. Ruby does not say in her petition just where she was struck, but says the "blows were given where they could be seen by some of the relatives." This would seem to indicate that some of the relatives are allowed to see more of Ruby than others.—*Sumner County (Kan.) News.*

THE EXPORT FIELD

Contributions to this department are requested from subscribers to *The Inland Printer*, at home and abroad. Appropriate photographs and drawings, with descriptive matter, are also solicited.

BY REBILL.

SPEED ON THE LINOTYPE.—An operator on the Linotype recently set 260 lines, of the body and length of *THE INLAND PRINTER* lines, in an hour. The record was formerly held by an English operator, who set 230 lines in an hour, but now a Parisian has beaten that score.

MAY FÊTES.—A number of fêtes and banquets are held in France during the month of May. The fête of St. Jean is celebrated on May 6, and every Sunday balls, dinners or other festivities make the month an exceedingly gay one to a journalist whose duties lead him to attend such functions.

POSTCARD EXHIBITION.—An exposition of illustrated postal cards, which will be held in Paris during the month of October, will afford opportunity for study of an interesting phase of the art of printing. Next year there will be an exhibition of photography in relation to the printing art.

SWISS TARIFF LAWS.—The Swiss Government has raised the tariff on printing paper, and a storm of protest from Swiss printers is the result. These printers are now forced to pay greatly advanced prices for their raw material, as the paper-making industry in Switzerland is not sufficiently advanced to supply the home trade.

The printers of Brussels, Belgium, have just formed a union with the idea of obtaining better prices. The next congress of German master printers will be held in June at Bremen; that of the French printers will occur at the same time at Nantes. All these reunions show that printers are feeling the need of meeting to discuss their mutual interests.

ENGRAVINGS BEQUEATHED TO PARIS.—On the death of a celebrated collector of engravings and books, his treasures have been bequeathed to the city of Paris and have been installed in one of the buildings of the Exposition of 1900. Among the works are several dating from the introduction of the art of printing, and special editions gathered from the libraries of emperors and kings which have been very much admired.

COMPETITION IN GREEK COMPOSITION.—Every year a contest of compositors in Greek composition is held in Paris under the auspices of a number of scholars who, in their work, find it necessary to use citations from ancient authors. In the competition just concluded the first prize was awarded to a Parisian woman. Several printing-offices in Paris employ only women, because they work more cheaply than men. *La Fronde*, a Parisian daily, is managed, edited, set and printed entirely by women.

ENGLISH NOTES.—In London there are 130 newspaper offices and 1,200 other printeries furnishing employment to 42,181 persons; there are 504 binderies, with 17,601 employes; 272 lithographers, employing 6,309 hands; 17 steel and copper plate printers, with 178 hands; 23 typefounders, with 974 hands, and 47 electrotypers with 976 hands. English printing press manufacturers are complaining loudly of the competition from similar firms in France, Germany and the United States, and it is the same with inkmakers, but typefounders are not suffering from this trouble because they have their own peculiar system.

INTERNATIONAL CO-OPERATION.—There is in Europe an International Typographical Bureau which has its headquarters at Berne, Switzerland, as both French and German, the prin-

cipal European languages, are spoken there. This office serves as a rallying point for printers of the various unions to assist each other in case of trouble and each country pays an assessment to defray the expenses. The French federation of "Travailleurs de Livre," an association of eleven thousand printers, has recently applied for readmission after withdrawing from the Bureau several years ago, because of some trouble arising from the introduction of typesetting machines. The application was most enthusiastically ratified.

NEW TECHNICAL SCHOOL IN ITALY.—A school of graphic arts has been opened at Turin, Italy, in honor of Franklin, your celebrated printer. A strike among the printers of Rome has just terminated to their detriment, although their demands were very modest. Salaries in Italy are extremely low in all branches of the business. Next year a conference of European editors will be held at Milan, and it has been decided that French shall be the official language for the addresses, because, at the last gathering held at Leipsic, several of the speakers used German, and only those acquainted with that language were able to follow the discussions, although French is much better understood among the educated classes of Europe.

FRENCH EXHIBITS AT THE ST. LOUIS EXPOSITION.—Both printers and bookbinders in France are preparing publications for exhibition at the St. Louis Exposition next year, although on all sides is heard the complaint that authors and editors have not the protection for their products in America that they have in Europe. For instance, if a French editor wishes to protect his book in the United States it has to be printed in that country, while, if an American wishes to avail himself of the European copyright laws, it is only necessary to have the fact recorded at the proper office to prevent an unauthorized reproduction. For this reason foreign editors and artists are trying to obtain assurances of better protection for such works, if only for the time they may be exhibited at St. Louis.

ITEMS FROM GERMANY.—Affairs in the printing business are not always bright in Germany; the Typographical Federation, with thirty-four thousand members, has expended over a million francs on strikes. With the proprietors matters are not much better, as may be seen from the number of publications that have suspended on account of the intense competition. They have a uniform scale of wages, arranged according to the cost of living in the various cities, but complaint is made that work is done in small towns very cheaply and that a low scale of wages obtains in consequence. The system of consolidation, which has put an end to competition among manufacturers of printing materials, is also bad for the trade, although a similar state of affairs now prevails throughout Europe.

THE CALLOUS PRINTER.

He was very shabbily dressed, and his breath was of the vintage of '74. He had under his arm a picture wrapped in a newspaper. He exhibited the picture with ill-concealed admiration. Yes, it was the picture of the old fort—where he did garrison duty with the 47th Maryland Volunteers. He believed the picture was "litograph," and he wanted some copies "struck off." He knewed he could sell 'em. What would it cost? Well, the first one thousand, in four colors, would cost \$135, and subsequent one thousands could be gotten for \$60. Was that the best we could do? It was. Then he fished a canvas tobacco-bag from his trousers pocket, and from among the "fine cut" unearthed a \$2 bill which he laid down on the counter, with the remark that he wanted to order \$2 worth of the second one thousand, and as soon as he sold them he would come in and get another lot. What? Would not give him \$2 worth? And him an old soldier? And the \$2 right down on the counter? He just bet he could get 'em done in New York if he was there. They had more enterprise over there, anyhow. Good day.—*Arthur K. Taylor.*

THE INTERNATIONAL PRINTING PRESSMEN'S CONVENTION.

REPORTED BY J. H. BOWMAN.

THE delegates and visitors to the fifteenth annual convention of the International Printing Pressmen and Assistants' Union of North America, at Cincinnati, began to arrive in large numbers Sunday, June 14, and were escorted by committees from the local unions—No. 11 of Pressmen and No. 17 of Assistants—to the Palace Hotel, where accommodations were provided for them. The chairman



PRESIDENT M. P. HIGGINS.

of the convention committee was J. Z. Birmingham, the veteran of numerous conventions. He was ably supported by Messrs. John Rolsen, John Sullivan, B. J. Welage, Edward J. Inloes, C. Knechler, E. Klausmeyer, H. H. Hobbs, Charles Koehlke, E. H. Stehlin, Charles G. Meyers, Charles H. Johns, J. H. Klotzbach, William S. Monson, Peter Nuss, John J. Weiler, Harry Otten and D. Gallagher, and others of locals No. 11 and No. 17, which committee was ably assisted by a numerously constituted Ladies' Auxiliary under the able chairmanship of Mrs. Edward Inloes, and their efforts resulted in making the visitors feel at home in a very short time. Sunday evening was spent resting after the fatigues of the journey, or in seeking such enjoyment as the city afforded, which liberty was largely taken advantage of by the visitors adjourning to some of the many outing resorts which make Cincinnati a pleasant place to visit.

Monday morning the convention assembled at the Mechanics' Institute at 9:30 and was called to order by J. L. Birmingham, chairman of the local committee, who introduced the Rev. Herbert S. Bigelow, who offered prayer for the guidance of the delegates in their deliberations. Mr. Birmingham then delivered an address of welcome, and in the course of his remarks he touched on the fact that on a former occasion a convention of the International Printing Pressmen and Assistants' Union was held in Cincinnati, at which there were but twenty-eight delegates, this being but ten years past, while to-day there were almost two hundred delegates to welcome, which was a growth almost unparalleled by any international body of skilled workmen. He then proceeded to introduce the representative of the mayor of Cincinnati, Mr. Albert H.

Morrill, who delivered the usual complimentary address and presented the delegates with the freedom of the city.

Mr. Jerome Prather, president of local union No. 11, also welcomed the delegates in a short address, after which Mr. Birmingham introduced the president of the International Printing Pressmen's Union, Martin P. Higgins, who briefly addressed the delegates, called the convention to order and presented his annual report, which was in printed form and dealt in detail with the growth of the International Union since its separation from the parent body, the Typographical Union, reviewed a number of strikes and controversies in the past year, the principal of which occurred in New York, Boston and St. Louis, cited the efforts that had been made to carry out a policy of arbitration in these disputes, and called attention to the agreement that had been effected between the United Typothetae and the International Printing Pressmen's Union to substitute arbitration for strikes and lockouts.

President Higgins, in conclusion, recommended an assessment of \$2 per member, which will create a fund of about \$30,000, to be used exclusively for organizing purposes and which will greatly increase the numerical strength of the organization and pave the way for the general introduction of the eight-hour day.

Secretary-treasurer W. I. Webb then presented his report, also in printed form, which showed that there were thirty-three charters issued and three surrendered during the year; that the membership has increased as follows: Pressmen, 1,585; feeders, 1,095—there being now 8,860 pressmen and



SECRETARY-TREASURER WM. J. WEBB.

5,994 feeders in the International Printing Pressmen and Assistants' Union. The amount of money in the defense fund is \$7,255, while \$13,324.87 was paid out for strike benefits in the past year. In the death-benefit fund the report showed \$4,044.25 on hand after paying death claims for one year to the amount of \$8,000. The total receipts of the International for the year being \$40,637.14; total expenditures, \$34,132.64, with a balance on hand of \$13,931.98. This, considering the past experience of the body, was a remarkably good showing, and met with much commendation from the members.

After the reception of the secretary's report, the credential committee was appointed by the president—Paul Hengge, Cincinnati, No. 20; Ralph Ezekial, Philadelphia, No. 4; James Banks, New York city, No. 51; Joseph J. McGarry, Philadel-

phia, No. 67; D. J. McDonald, Boston, No. 18; J. F. Faust, Akron, Ohio, No. 4, being named — after which adjournment was had until the following day in order to give time for the committee to prepare its report, the only protest being from the Chicago delegates against the seating of the delegates from Hammond, Indiana. Monday afternoon was set aside for the ball game, the Chicago delegation bringing a baseball team composed of nine players under the captaincy of Patrick Treacy, of No. 3, while Cincinnati furnished a team under the management of James Wheatley, of the Ault & Wiborg Ink Co. Mr. Wheatley certainly showed good judgment in the selection of his players, who gave the Chicago boys a warm reception. A large crowd witnessed the game, which was a novelty at conventions, and which created much amusement by the rivalry of the two cities. The game was well played at the start, the score being 1 to 0 at the beginning of the fifth inning; after that the Chicago boys seemed to lose their grip, and the result of the game was 15 to 0, in favor of Cincinnati. One of the Chicago delegates smilingly accounted for this by saying that Chicago, magnanimous as ever, did not care to violate the hospitality of its entertainers by beating them on their own ground, which statement was taken by some to be hardly a correct explanation of the reason why.

The Ladies' Auxiliary entertained the visiting ladies at a reception in the parlors of the Palace Hotel from 2 until 5 P.M., at which recitations and singing were features. In the evening a smoker was given by Assistants' No. 17 at Cosmopolitan Hall, Thirteenth and Vine streets, at which addresses were delivered by prominent officials of the various bodies represented in the convention.

The convention opened Tuesday morning with the report of the committee on credentials, they reporting 175 delegates presenting credentials, and reporting favorably on the seating of O. S. Gauch and Stanley Q. Holbrook, delegates from Hammond, over the protest of the Chicago delegation. This precipitated the first fight of the convention, which resulted in the committee being sustained and the delegates seated with the understanding that charges could be preferred against their union later, which was afterward done by the Chicago delegation in the following form:

1. That the organization is not a bona fide body, being fostered and created through the power and influence of the employer of their members.
2. That they do not live up to nor abide by the constitution of the International Printing Pressmen's Union in the conduct of the business of their organization.
3. The existence of the organization is a menace to the success of the regularly chartered and properly constituted Union of Chicago, P. P. U. No. 3, and we feel that it is due to the organization that we represent that the charter of that body be revoked and an effort be made to properly organize the city of Hammond, Indiana, in order that a union be established in that jurisdiction which will be free from the stigma of being subject to the jurisdiction of the W. B. Conkey Company rather than the I. P. P. & A. U.

The regular routine of business was proceeded with, the committees appointed by the chair being: Laws — Charles Reid, chairman; Miscellaneous — William Belloway, chairman; Officers' Reports — Jerome Prathers, chairman; Subordinate Unions — Benjamin Thompson, chairman; and a few minor committees.

The reference to committees of the various resolutions, changes in the laws and other matters of interest and concern to the unions represented followed, among the propositions offered and later defeated in committee being one to establish a home for aged pressmen, the stand being taken that, as yet, the body was not strong enough financially to support such an institution. The following eight-hour resolution was offered:

Resolved, That the Board of Directors of the I. P. P. & A. U. immediately after the adjournment of this convention take such steps as become necessary to negotiate with the master printers' organization to bring about an eight-hour work-day; and, be it further

Resolved, That any agreement existing between the Board of Directors of the I. P. P. & A. U. and any association of master

printers, pertaining to the work-day, shall continue in force until the expiration of such agreement.

This was referred to the board of directors, as was one calling for the refusal of new charters to unions unless they maintained a scale as high as any within a radius of one hundred miles. Much discussion was evoked by this resolution before its final disposition. After adjournment the visitors and members were given a steamboat ride up the river to Coney Island, a very attractive resort. The trip was somewhat marred by a rainstorm which sprang up early in the evening, but the trip down the river gave an opportunity to even up the wet outside, which opportunity was availed of by many in a very enjoyable manner.

Wednesday many important questions were disposed of, one of which was to hold biennial sessions. This was defeated. A proposition to establish permanent headquarters



EX-PRESIDENT J. H. BOWMAN.

in Indianapolis was referred to the board of directors. The following were nominated for the various offices:

For President — Martin P. Higgins, Charlestown, Massachusetts; Frank Pampusch, Denver, Colorado.

First Vice-president — E. H. Randall, Toronto, Canada; William Rogerson, Chicago; John Dolan, Pittsburg.

Second Vice-president — Charles R. Johns, Newport, Kentucky; Joseph McGeary, New York city; George F. Kenney, New York city; Thomas Kelly, Philadelphia.

Third Vice-president — Fred Pfister, St. Louis; Robert Kelly, Boston; Charles Winnacot, New York city.

Secretary-Treasurer William J. Webb, New York, had no opposition for his position.

The election the following day resulted in the reelection of Martin P. Higgins and the election of the following other officers: First Vice-president, E. H. Randall; Second Vice-president, R. J. Unger; Third Vice-president, Charles Winnacot; Secretary and Treasurer, W. J. Webb. St. Louis was chosen for the convention city in 1904.

Thursday evening the local unions of Cincinnati entertained the convention at a splendid banquet at the Majestic Café. Three hundred delegates were present, with many ladies, and covers were laid for four hundred and fifty guests. Chairman J. L. Birmingham, of the reception committee, officiated as toastmaster. There was a fine menu, and the gathering was highly enjoyable.

The speakers and toasts were as follows: "Our City," Lieutenant-Governor Harry L. Gordon; "I. P. P. & A. U.," Martin P. Higgins; "The Press," Milton A. McRae; "Printing Ink," Frank B. Wiborg; "Organization," Hon. Thos. J. Cogan; "Employing Printer," Col. Robert J. Morgan; "Our Official Journal," Theo. F. Galoskowsky; "Trade Unions of To-day and the Future," John T. Moran; "The Ladies," Benj. Thompson.

Among the guests were George Crane, Chicago Roller Company; John Laidlaw, Huber Ink Company; Ed McGinn, Queen City Ink Company; Frank Birnbeyer, Clifford Hun. Buffalo Printing Ink Company; Frank Stevens, Chas. Eneu Johnson Company; Ralph Daniels, Chas. Eneu Johnson Company; C. J. Johnson, Johnson Automatic Roller Company; Fred Lueders, Seybold Machine Company; W. G. Loomis, William Ostendorf, American Type Founders Company; W. A. Spurrier, Dexter Folder Company; J. C. O'Connell, Frederick Levey Company; Franklin W. Kohler, Kohler Electrical Company; Captain Theo. Heilbron, Geo. H. Morrill Company; Frank B. Wiborg, Ault & Wiborg Co.; James Wheatley, Ault & Wiborg Co.; Robert J. Morgan, Russell-Morgan Company; Fred Sullers, Sullers, Davis & Co.; Milton McRae, Scripps-McRae League; Thomas Kennedy, Thomas Kennedy & Co.; Frank Ibold, Standard Ink Company; William Buckie, Buckie Roller Company; A. H. Pugh, A. H. Pugh Printing Company; James McCracken, United States Playing Card Company; M. Richardson, Ebbert & Richardson Co.; John Knight, Knight & Co.; Harry Gordon, Vice-mayor; P. Ryan, Bingham Roller Company; George Smith, Bingham Roller Company; W. E. Richards, Van Bibber Roller Company. The banquet was a splendid success in point of attendance and in flow of oratory. Colonel Morgan and John Moran creating sensations—the first when he paid his tribute to former-president J. H. Bowman for securing the shorter work-day for the printing trades; the other when he sprung his preamble and resolution calling for political action on the part of the International Pressmen and glowingly endorsed William R. Hearst for President. It may be said that after the banquet the guests went to bed.

Friday was spent in finishing up the business, which was done in a rapid manner. One of the important matters acted upon was the question of the International Bookbinders' Union as to where the jurisdiction over stamping or embossing book covers or cases should begin and end. This question was settled to the satisfaction of the bookbinders' committee by the adoption of the following resolution:

Resolved, That, when work is done on a printing-press, be it on cloth, leather, silk, cotton, wood or any other material, such work shall be deemed as presswork, and shall be done by a pressman working under the jurisdiction of I. P. P. & A. U., except in the case of made-up cases, which we agree shall be completed in the binding department.

President Tatum and Secretary Dougherty, of the International Bookbinders' Union, were present to urge its adoption. Action was taken also to protest against the following bill before the Canada Senate:

"524A. Every one is guilty of an indictable offense and liable to two years' imprisonment who, being a person not a British subject, whether residing in or out of Canada, does in Canada incite, urge or induce workmen, by any act or means whatsoever, to quit any employment in which they may be engaged, or to enter upon any strike with the object of enforcing additional wages or terms of employment from their employer."

Robert E. Reed, the well-known blind ink salesman, whose qualities as a man and as a genial companion endeared him to all, having died suddenly at his home in Cincinnati and his

death being reported to the convention, resolutions of a suitable character were adopted and ordered sent to his bereaved wife.

A request from a rollermakers' union in Chicago for charter affiliation was refused, the sentiment of the delegates being that entangling alliances were dangerous. On the same ground, poster engravers of New York city were refused charters. A charter was issued to a coupon railroad ticket pressmen's union in St. Louis, which is the first ever issued to that branch.

The report of the subordinate unions committee on the charges preferred against the Hammond Union was then taken up, and the only real convention battle was on. After two hours of debate, a vote was taken and the charter revoked by almost unanimous vote, which result the Chicago delegation were highly pleased with. Chicago generally encounters opposition in its work at conventions, from sources inspired by rivalry sometimes and envy at others, but in this case the contentions of the delegates were so clearly shown to be for the general good that the opposition was compelled to accept defeat.

A proposition was made at this session to commit the body to the principles of the Socialist Labor party, and was voted down by a large majority, although the debate developed a strong Socialistic spirit in some of the delegates. Later, John Moran, of New York, secured the endorsement of his proposition that trades unions go into politics, which proposition he presented in a set of resolutions, but no candidate for President was endorsed, as was stated in some of the daily papers.

The convention finished its work in haste Saturday noon, and adjourned *sine die*. The features of the convention were, among others: The presence of the three Washington lady delegates and the active interest they took in the work of the convention. They are employed in the Government Printing-office and their names are Miss Rosella Watts, Miss Annie M. Mills and Miss Josephine J. Mulcahy, and they represented the Feeders and Assistants', No. 42. Another bright feature was the presence of little Jennie Laidley, the ten-year-old daughter of the delegate from Dallas, Texas. The child came to the convention in the care of her father and was the especial pet of the ladies of the convention. She played around the parlors and corridors of the hotel as though at home. Bright, cheerful and happy, she lent a homelike touch to the convention. The trolley ride and entertainment at Chester Park will be long remembered as a pleasant feature by all, and the final entertainment at the "Zoo" was a brilliant one.

The souvenir of the convention was a work of art, the cover being especially beautiful and printed in colors on a solid aluminum background. The work is a credit to its printers, Ebbert & Richardson, of Cincinnati, and to the committee which supervised its publication. Another feature was the "wrecking crew," composed of sleepless individuals who indulged in the pleasant practice of rousing slumbering delegates at all hours of the night to join in festivities not at all desired by them. Many well-known salesmen in the printers' line were present, among them being Al Merki, J. R. Laidlaw, Jr., George Crane, William Campbell, Will Loomis and a host of others whom Deputy-sheriff J. H. Bowman, of Chicago, found much difficulty in keeping in order.

Take it all in all, Cincinnati will be long remembered for its hospitality, the zeal of its Ladies' Auxiliary and its lavish expenditure to entertain its guests, and the fifteenth annual convention of the International Printing Pressmen and Assistants' Union will pass into history as the most numerously attended and socially successful in its career.

DECORATIVE ART AT THE WORLD'S FAIR.

Harper's Weekly for June 20 contains a page of very effective photographs showing some of the sculpture groups which Mr. Isidore Konti is doing for the St. Louis Exposition.

METHODS OF ASCERTAINING COST

BY W. H. ROBERTS.

Secretary and Treasurer The Audit Company of Chicago.

The design of this department is to discuss the various plans of ascertaining cost in a general way only. Specific cases require specific treatment, and as such can be taken care of solely by private arrangement. Reports from printers of the methods they follow to arrive at a basis of cost will be received and published, and commented on in the number following their publication.

THE JOB TICKET.

The foundation of the printer's cost system is the job ticket, and to it nearly everything else is directly or indirectly related.

The form of this important document should be devised with great care and study, and should not only contain the fullest possible directions for the execution and delivery of the work, but for recording every detail of cost, both of labor and material.

That part of the form covering instructions regarding the work should always be in duplicate, so that complications may be avoided in case of loss of the original. Preferably the ticket and duplicate should be in book form, machine numbered, and so arranged that carbon sheets can be used. The bound duplicate or stub serves as a continuous record for ready reference while the original is passing through the various departments.

When returned at the completion of the work the job ticket is filed alphabetically with such further classification or division (e. g., city and country, transient and regular) as the volume of business may require for the most convenient reference.

No other indexing of jobs will be found necessary except where the volume of *incomplete work* is very great, in which case a card index of current jobs will be needed.

When carefully kept up, the stubs form a valuable record of the location and progress of each job, enabling you to give prompt answer to inquiries from customers without a search through the shop at a sacrifice of your customer's patience and your own time—both of which are the equivalent of good money.

This arrangement, it will be seen, provides for promptly locating any order by any sort of reference.

If the number or date is given, the stub book will give the particulars or refer at once to the job ticket by name. If the name is known, the file of job tickets will locate it instantly if the job be finished; otherwise the card index or stubs of incomplete orders will do so.

The most important function of the job-ticket stub or duplicate is that of a cost record and summary.

Here it becomes in effect a ledger page on which is posted every item of cost in detail—the time consumed in every operation and its actual cost in wages, all material supplied at its cost, and a proper charge for such general items as rent, power, heat, depreciation, repairs, superintendence, selling and administration.

Depreciation may seem a strange matter to consider as part of the cost of a job, but if the product of the shop does not stand for it, who or what will? Too often it is the creditors.

All plant items, such as type and machinery, should be regularly discounted every month at a rate which will be ample to provide for entire replacement by the time that is needed, and this depreciation is entirely distinct from *repairs*.

The rate at which depreciation should be computed depends

so greatly upon the nature of the plant and the work done that no definite rule can be laid down—only be sure you charge off enough—a little too much will not hurt, but an error in the other direction surely will.

It will not do to assume a lump percentage by which to arrive at these general charges against individual jobs, but they must be so separated as to permit of a monthly balance and *proof*. For instance, the composing-room depreciation should be distributed separately to each job, and proved by balancing the total of such depreciation items against the actual depreciation charged on general ledger to composing-room equipment, and similarly with superintendence and office expenses.

This idea of proving all the elements of cost is the feature of a proper cost system, and no scheme of cost keeping is "worth a continental" without it.

Just what method should be adopted to secure a correct apportionment of such general charges as are above referred to is so dependent on the way in which the shop is conducted that no hard and fast rule can be laid down, but they *must be considered* to arrive at a true cost basis.

One item usually overlooked by the most careful is discounts for cash or short date settlements. This is as much an item of cost as any other, and should be so treated in advance, on the assumption that the customer will take the discount, and in view of the fact that if he does not you will be out of the use of your money. If you protest that money is not worth so high a rate, then why do you offer it?

Commissions, boxing, cartage, postage and express usually complete the list and the balance of the billing price should be a *net profit*, and the sum of the net profits on all the jobs must closely approximate the net gain of the business as shown by the monthly or yearly balance. If not, then there is something wrong with the plan or operation of your cost system, or perhaps both.

If so, try again—get on to the right track and stay there; it has been done, and it is being done, and there is no difficulty about it which can not be overcome with reasonable care and effort, and it is always worth a big margin above cost.

THE subject of printers' costs is the leading problem in the minds of master printers in all sections of the country. Upon the right solution of this question depends the future of the business. If the cost of production was generally understood prices would at once advance almost as universally as though the whole trade was organized into a trust. In probably ninety-nine per cent of the cases where low prices are quoted the cause is ignorance of cost. This is understood and admitted by purchasers of printing. The low-price evil can only be corrected by a sure and practical method of determining what the cost of production is.

The A. B. Morse Company, of St. Joseph, Michigan, have been making a thorough study of the cost question for the past ten years, and in the advertising pages of this issue of THE INLAND PRINTER they call the attention of the trade to their plan.

"PAPPY IS THE MAN."

A publishing house, contemplating printing an edition of the most recent version of the old testament, edited under Hebrew auspices, had proofs of pages prepared showing how they would look in certain styles of type, together with some specially made initial letters. After the proofs were shown, it seemed desirable to show other pages, using the same initials, whether they were the proper letters or not. The result in the opening Psalm was the complacent announcement that

PAPPY is the man who walketh not in the counsel of the wicked;
Nor standeth in the way of sinners.

—A. K. Taylor.

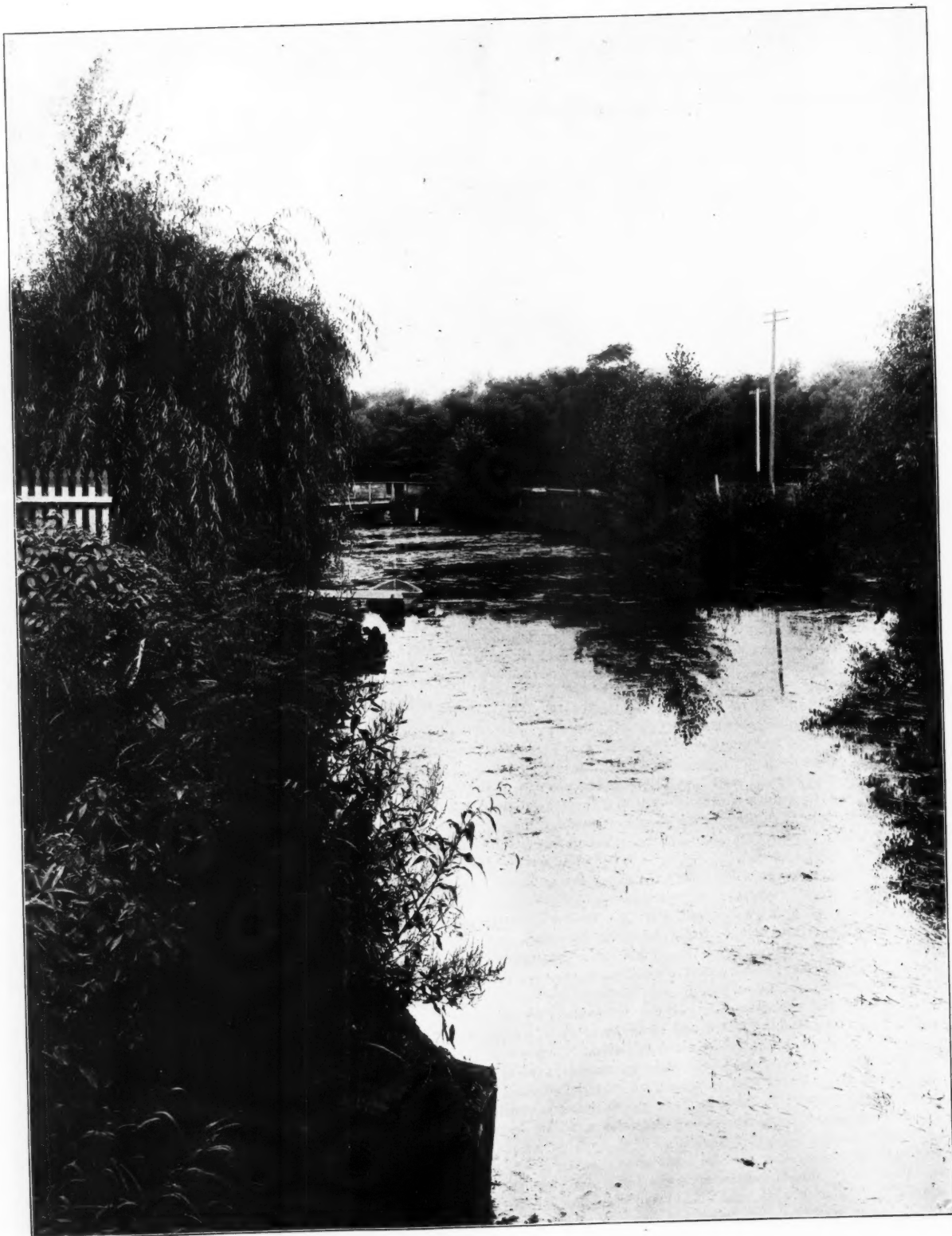


Photo by Baker, Chicago.

FOR VACATION DAYS.

REVIEW OF SPECIMENS RECEIVED

The purpose of this department is to candidly and briefly criticize specimens of printing submitted hereto. The large number of specimens submitted makes it necessary that all comments shall be brief, and no discourtesy is intended in the seeming bluntness of adverse criticisms. Contributors who fear adverse criticism must give notice that they desire only favorable mention, and should their specimens not deserve praise no comment whatever will be made. Samples intended for review under this head should be mailed to this office flat, and plainly marked on corner "Alpha."

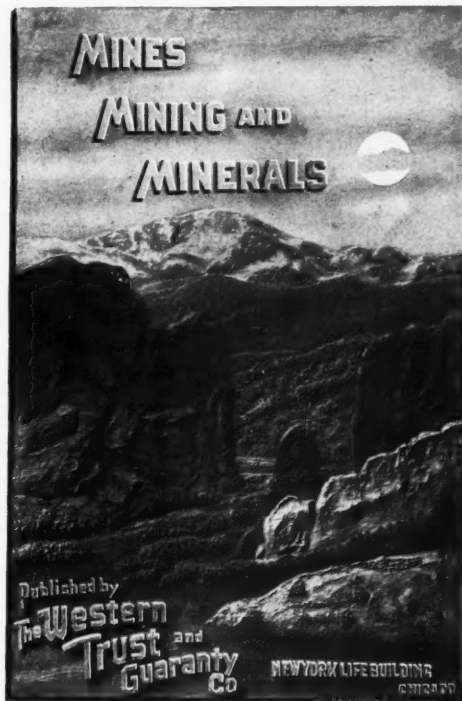
A NUMBER of excellent specimens have been received from The Morrill Press, Fulton, New York. The booklet advertising Tuerk's electric fans is, in particular, an excellent piece of printing.

A QUAIN colonial figure, holding high overhead the advertising slogan of the Philadelphia Bulletin, makes an effective cover for the small folder giving the circulation statement of that newspaper.

FROM the Meyer-Rotier Printing Company, Milwaukee, a number of specimens of excellent printing, notably the advertisement of the David Adler & Sons Clothing Company enclosed within an effective colored border.

FROM the University of Minnesota Press comes the June number of *School Education*, a forty-page magazine devoted to matters pedagogic. It is somewhat below the average of school publications in typography and presswork.

C. P. ZACHER & Co., Chicago, send a beautiful clay-modeled design of Pike's Peak, to be used as an advertisement by the Western Trust & Guaranty Company. The design is reproduced herewith.



FROM the Montreal Lithographing Company, Montreal, Canada, a calendar beautifully reproducing in color the diploma accompanying the bronze medal received by the company for the excellence of its exhibit at the Paris exposition of 1900.

R. HOE & Co., New York and London, have sent out a catalogue of some of their rotary electrotypes web perfecting-presses for magazine, book, catalogue, almanac and pamphlet printing. Cuts of the machines are shown and full descriptions given.

"A MESSENGER," the organ of the Chicago Amateur Press Club, is a little magazine "published now and then" by Alvin S. Dunbar. The paper, typography and presswork are very creditable, and appear to be above the literary quality of the book.

THE Keystone Type Foundry, Philadelphia, has issued a handsome booklet to advertise its Admiral series. A portrait of Admiral Farragut and the blue admiral's flag, with its four stars, adorn the cover. The Admiral series is shown in twelve sizes, from six to seventy-two point.

THE design here reproduced had the distinction of winning the first prize in a competition held in San Francisco. It is the work of Fred A. Hunt, and is a good drawing—but why a piano ad.? Our sluggish mind experiences some difficulty in tracing the heaven-born affinity between pianos and Three Blind Mice—See How They Run. Are we to understand that this one tune is the extent of the repertory

of the pianos sold by Sherman, Clay & Co.? Or, did the drawing get sidetracked at the piano establishment while on its way to the rough-on-rats monopolists? July days are upon us, and we leave the solution of this intricate problem to the reader.

A UNIQUE closing card, issued by Horace Carr, Cleveland, printed in black, red, green and yellow on imitation vellum stock and caught on to a large red mounting card, has been received. It is an effective and tasteful piece of advertising, and quite up to the average of work turned out by this concern.

A COPY of the *California Ladies' Magazine*, a monthly magazine published at San Francisco, has been received. The ornamental designs are weak and inadequate, and the presswork throughout is poor, especially so in the printing of the half-tones, of which there are a great number.

"THE Yankee Agent," published at Lawton, Michigan, L. A. Packer, editor, is the newest advertising publication to reach our table. The book agent and his troubles appear to be the burden of the tale. Typographically, the little magazine compares favorably enough with its competitors.

A CALENDAR in four parts has been sent out by John T. Palmer, Philadelphia, printer, engraver and designer. Each page is adorned by an ideal head, all the work of Brill, which show very good drawing. The coloring is brilliant and most attractive and the work ably demonstrates the efficiency of the Palmer press.

FROM the Sunset Press, San Francisco, a good Indian poster, drawn by Merle Johnson, and printed in red, yellow and black on white stock. The poster advertises the new serial by Jack London begun in the June issue of "Sunset," the monthly publication of the passenger department of the Southern Pacific Railway.

A BOOKLET from the Brandon Printing Company, Nashville, Tennessee, advertising the Birmingham Trust & Savings Co., shows an

excellent piece of embossing in white ink on the cover, which is of gray cover-stock. The letterpress is good, and the numerous half-tones, which are not as clear as they should be, are tipped on.

A LARGE calendar, symbolic of the large editions which are the specialty of the concern, has been received from the Akron Printing Company, Akron, Ohio. Each of the twelve pages bears a line of advertisement. Presswork is good, but the ruling is not done with the greatest accuracy. Patriotism is suggested by the use of red and blue ink on white paper.

WE find a number of creditable specimens in the packet sent us by the Industrial Student Printers of the negro university at Wilberforce, Ohio. The various programs present an excellent appearance, our only suggestion being that more uniformity in type faces be observed, that different sizes of the same face be employed to produce the necessary contrast rather than a variety of faces.

THE Slayton Lyceum Bureau souvenir book of attractions has just been issued and bears the imprint of Hollister Brothers, Chicago. It is a handsome book and its pages are as varied from the printing standpoint as the specialties of those under the management of the bureau. The pages relating to Dr. Edward Burton McDowell are of special interest, the half-tone illustrations being unusually clear and the palm border graceful and appropriate. The portrait of Miss Isabel Garghill Beecher is worthy of special mention, as is also that of Ovide Musin. The cover design by Raymond Perry is an excellent piece of work.

A PUBLICATION jocular and clever in design and execution is the "Coming-of-Age Souvenir" of the London Press Club. The *raison d'être* of the souvenir was the need of funds to renovate the clubhouse, and the whole of the work, artistic and otherwise, was done without cost to the club. The artistic sketches are cleverly done by such artists as Tom Browne, R.I.; Dudley Hardy, R.I., president of the London Sketch Club; John Hassall, R.I.; Ernest Coffin; C. E. Tute; Leighton Waud and Louis Wain, and the book abounds in fun which only the initiated understand, but every beholder appreciates. To Polsue & Alfieri is due the credit for the excellent printing. The reproduction shows one of the contributions of Tom Browne.



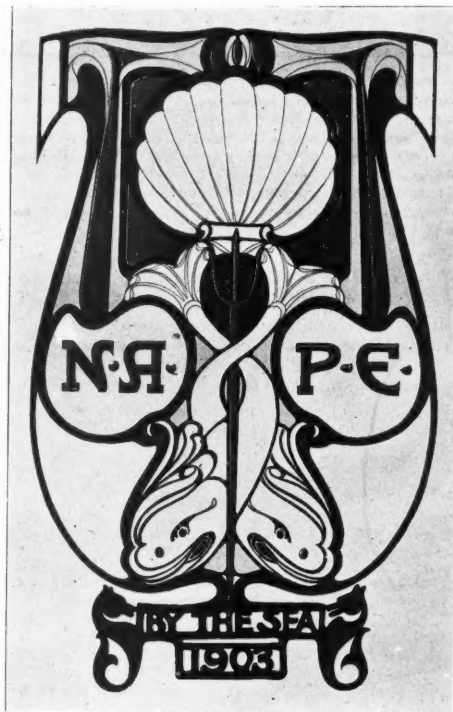
THE APPAREL OFT PROCLAIMS THE MAN.

The editor of a London daily has ordered his staff to turn up "dressed for all occasions."—*Fact*.

FIRST REPORTER.—"Hello! 10 A.M., and in evening dress. Looks bad!"

SECOND REPORTER.—"Nothing wrong. Merely carrying out my editor's orders and dressed for everything that may happen."

FROM Mr. Roland C. Smith, Pittsburg Photoengraving Company, we have received a copy of the beautifully executed souvenir program of the seventh annual convention of the National Association of Photoengravers, held at Atlantic City, June 22-24, an account of the proceedings of which will appear in our August issue. The cover-design is



reproduced herewith. It is printed on light buff roughed stock in purple, black, green and gold. The design is the work of Mr. Charles Johnstone, of the Pittsburg Photoengraving Company, and the entire work designed and published by that company, executed by the Dick Press, Pittsburg. The combination of half-tones with zinc-etched flat tints and the entire handling of the work show excellent taste.

EPITAPHS IN THE CEMETERY OF FAILURE.

[From the *July Success*.]

He lacked tact.
Worry killed him.
He was too sensitive.
He couldn't say "No."
He did not find his place.
A little success paralyzed him.
He did not care how he looked.
He was too proud to take advice.
He did not guard his weak point.
He did not fall in love with his work.
He got into a rut and couldn't get out.
He did not learn to do things to a finish.
He loved ease; he didn't like to struggle.
He was the victim of the last man's advice.
He was loaded down with useless baggage.
He tried to pick the flowers out of his occupation.
He lacked the faculty of getting along with others.
He could not transmute his knowledge into power.
He knew a good deal, but could not make it practical.

ANOTHER YEAR'S TUITION.

I am enclosing postoffice order for \$2.50. Please credit me with another year's tuition. I commenced to read *THE INLAND* in '87 and have been a constant reader ever since.—*Will Crombie, Brattleboro, Vermont.*

PRINTERS' ROLLERS.

BY COL. ROBERT J. MORGAN, IN I. P. P. & A. U. CONVENTION SOUVENIR.

THE invention of roller composition is not as well known as it should be. French printers claim to have used it as early as 1818, but the evidence is not satisfactory. This, at least, is certain: Roller composition was first used in the potteries of Staffordshire. The putting of a uniform design on a set of dishes with irregular surface could be done only by an elastic material which easily received and readily shed ink. It had been used there a long time before it attracted any attention from printers. Koenig & Bauer, the inventors of the cylinder press, were defeated, or at least sadly hindered, in their attempt to print with buckskin rollers, the only material then in use for inking. Somebody suggested the use of this composition to Benselly, of London, who was interested with Koenig & Bauer, and they made the first printing-ink rollers, probably somewhere about 1814. It was the only thing needed to make cylindrical printing a success.

There was a strong prejudice against the use of rollers for hand presses. Says Brother DeVinne: "In 1846 I worked in the office of William Burroughs, of New York, with a very good hand-pressman of the old school, who always used buckskin balls for his fine work. He claimed that they were better than any roller ever made."

In 1829 Jonas Booth and Jonathan Seymour, of New York, I believe, were the first to use roller composition in this country. The earliest rollers of the modern type were glue and molasses rollers, and made simply of glue and molasses and nothing else. To say the least for the glue and molasses roller, there is no better roller made at the present day. It possessed a peculiar tackiness that under favorable conditions was exactly right. It took up ink exactly right, and parted with it to the form exactly right. The favorite combination was strong cabinet glue and New Orleans molasses. This combination can not be made now as it was in the old days, for the simple reason that for many years it has been impossible to procure honest, pure New Orleans molasses. For many years past, no New Orleans molasses has been allowed to reach the consumer until it had been heavily adulterated with cheap glucose. Glucose will dry into a hard mass like gum, and is therefore injurious to rollers. Pure molasses will not do this. But the glue and molasses roller, though apparently very cheap, was really a very expensive roller; it lasted only, at its best, for a few days, depending on the weather. In some weathers its period of perfection lasted less than a week; in other weathers it might extend to two weeks. This made it far more expensive than the modern rollers, whose period of usefulness extends for months, and in some few cases to years, to say nothing of the cost of the extra labor involved in the frequent renewals.

Rollers, as made to-day, are made by formulas varying so widely from each other that it would be useless to detail them. Every maker has his own way of attaining the desired effects and results, and improvements and variations are constantly going on. Every now and then new substances and materials are produced by chemistry or appear in commerce, and these are experimented with and results observed, until the manufacture has become a mass of trade secrets. No firm of roller-makers cares for the trade secrets of ten years ago, for they have become obsolete and worthless. It is only those of to-day that they are interested in.

But the basis of the main difference between the old glue and molasses roller and the rollers of to-day consisted in the discovery of the utility of the new substance, glycerin. De la Rue, of London, was the first to employ this substance, which was then new in commerce, in printers' rollers. The one great point that was gained by the use of glycerin was simply in the durability of the roller, and nothing else. Glue and molasses rollers dried and shrunk rapidly, a dry, glassy skin

formed upon the face of the roller in a few days; this tendency was overcome by glycerin. Glycerin forms about six per cent of all fats. The fats are broken up by superheated steam into olein, stearin and glycerin, and these substances remain separate from each other. The peculiar properties of glycerin are: First, that it never freezes at any temperature and, consequently, heat or cold have but little effect upon its consistency and, therefore, the rollers in which it is used are less affected by variations of temperature than the glue and molasses roller. Secondly, it will mix perfectly with water in any proportion, but will not mix perfectly with oil. This is singular, as it is extracted from fats and oils. Third, and this is a very important property, it never evaporates. Fourth, it is strongly hygroscopic—that is, it has a powerful attraction for moisture, and will gain notably in weight if exposed to the air. This last property is rather a disadvantage, and is the cause of all the troubles attendant upon the use of glycerin in rollers. It is this property that makes rollers to some extent dependent in quality upon the variations of the weather. Rollermakers say, "Give us a substance having all the qualities of glycerin, except its attraction for moisture, and we will give you an almost perfect roller."

No substance having the precise qualities we desire exists on the earth—at least it has not as yet been discovered; so we have to do the best we can with the materials which modern commerce affords. An absolutely perfect roller has never been made and probably never will be in this world. All we can do is to come as near to it as possible with the means at our command; we are always moving nearer to perfection, always getting closer to it, never halting in our march; but we will never get there. As we never had a perfect man on the earth, so we will never have a perfect roller.

And the field of lithographic rollers is still an unexplored one—like darkest Africa. Lithography still is confined to the old leather rollers, hard and absolutely devoid of suction. Give us the substance that will have all the qualities of glycerin without its attraction for moisture and we will try to explore this field and give a modern roller to lithography. What are the qualities of a perfect roller? Of course, its form should be mechanically true and exact. First, it should neither shrink nor swell. Not only does shrinking or swelling cause loss of valuable time in setting the roller properly, but they are always accompanied by a variation in the quality of the roller. Second, the elasticity of the roller, if not absolutely perfect, must at least be good, so that it can adapt itself perfectly to the pressure upon the form. Third, it must have a sufficiently strong affinity for ink to take instantly a sufficient supply of ink from the ink-table. Fourth, it must part with its ink properly to the form. We expect a roller to do all this perfectly, under all our varying conditions of heat and cold, dryness and superabundant moisture. It is a most difficult problem, yet it is wonderful how nearly we can satisfy the conditions. We can overcome the difficulties presented by variation from dryness to excessive moisture almost perfectly; we have made considerable progress in overcoming the difficulty presented by great variations of temperature, but that is still the chief difficulty. It has not yet been entirely overcome, and summer rollers and winter rollers are still a necessity. It used to be, not so long ago, that no summer roller could be got to work at all in winter and vice versa. Now we can produce rollers that will print tolerably well in the opposite season. We have not got there perfectly yet, we can only attain the result much more closely than we used to.

In the making of rollers there are a few simple points to be observed. The composition must never be heated more nor longer than absolutely necessary. Everything that contains gelatin and everything that contains saccharine matter is injured by heat. Any good gluemaker will tell you to heat glue as little as you possibly can, for heating rapidly reduces a high-grade glue to a lower grade. The highest grades of glue are

simply the first slight boilings of the hide and sinew scraps. The glue which is drawn off afterward, after longer boiling, is of a lower grade and cheaper quality.

In similar manner all saccharine substances are changed by prolonged heat.

You want the face of the roller perfect, and therefore you must endeavor to avoid three defects: Pinholes, oil-streaks and chill-streaks. To avoid pinholes you must allow the composition, after melting, to stand quiet in a proper kettle till all steam bubbles and air bubbles have time to ascend to the surface, forming a scum, leaving solid melted composition beneath. This should be poured from the bottom of the melted composition if possible, or, if that can not be done, it should be well skimmed and then slowly poured. This is to avoid pinholes, which not only interfere with the proper inking of the form, but also render the roller difficult or impossible to clean in changing inks. All difficulty of cleaning takes the time of high-priced hands, and, therefore, costs dollars every week.

Oil-streaks on a roller are caused by too much oil in the mold. This is a serious defect. Every part of the mold must be oiled, but the oil must be driven as thinly as possible. If any small part of the mold is missed in oiling, the face of the roller at that part will be ruined, and the roller must be recast.

Chill-streaks are as bad as oil-streaks, and are caused by cold molds. The stream of melted composition poured into the mold chills against the cold iron, and the successive waves of composition do not unite. All molds should be warm enough to prevent any chilling of the composition. Any temperature will do between one hundred degrees and two hundred degrees.

Not only do these defects in the faces of rollers interfere with the best printing and prompt cleaning, but they render the roller liable to tear on the press. The adhesion to the ink-table is very considerable, and much power is exerted in the pull of the roller as it drags across the table. Defects on the face of the roller give the ink-table a chance to start a tear there and pull out a piece of the face.

After a roller is made it is not done and ready for use until it is seasoned. Seasoning is just as much a part of its manufacture as the casting of it is. No piece of furniture is ready for use or shipment the moment it is varnished, and it is seldom that a roller is fit for use the day it comes out of the roller mold.

Now, seasoning is not a matter of hours or days at all, and it must not be estimated that way. Seasoning is solely a matter of toughness, of resistance to the powerful pull of the adhesive ink-table. It is not a matter of time at all, and there is no rule of time by which rollers should be seasoned—three days or a week or two weeks—it depends on the drying qualities of the existing weather. Sometimes a roller will season amply in two days, sometimes in one day—there is such weather—and sometimes they will not season at all, as long as certain weather lasts. When the air is already saturated with all the moisture it can possibly contain and carry, it is useless to expect it to dry a roller rapidly. The seasoning is judged solely by the toughness of the roller, when the end is pinched between the thumb and finger. If it is tough, it will do; if not, it is risky. Soft inks require less seasoning than for stiff inks; winter requires less seasoning than in summer. Do you know that the cold dry days of winter are much drier than the driest summer days? The cold condenses the moisture of the air and removes it.

But after a roller is once properly seasoned, the seasoning should not continue. The less further seasoning the better; therefore, after they are once seasoned well it is best to leave the ink on them as much as possible. This increases the durability of a seasoned roller, or rather it retards its aging. Rollers may often be seasoned while in use. For the first month or so, clean them as soon as the run is done, and set them up in a dry, airy place, so as to season during the

intervals of work. A great deal of seasoning can be got this way. But stop the seasoning as soon as possible after the right degree of toughness is once reached. Keep the roller that way. Now, what rollers are the cheapest? Generally speaking, the best rollers you can obtain are the cheapest.

If the quality of your presswork is twenty per cent better than that of your competitor, the public is sure to find it out. The public will pay you a better price than it will him, and it certainly will prefer your work at the same price. This is an important business advantage. Even a mere preference at the same price is very important. The public is far better educated in the matter of typography and presswork than it was twenty years ago. No firm wants its catalogues or price-lists to look one whit inferior to that of competitors. Every excellent piece of work is an advertisement, and provokes the question, "Who printed this for you?" That is the best advertisement.

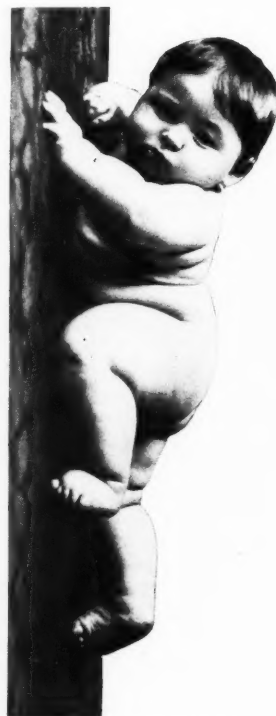


Photo by R. R. Sallows, Goderich, Ont.
"CHRYSALIS."

UNIQUE MOTTO EXPLAINED.

There is a newspaper in Kansas whose motto is "Lie, steal, drink and swear," and it is thus explained by the editor: "When you lie, let it be down to pleasant dreams; when you steal, let it be away from immoral associates; when you drink, let it be pure water; when you swear, let it be that you will patronize your home paper, pay your subscription and not send your jobwork away from home."

AN OLD FRIEND.

Your magazine is an excellent periodical, and I do not know how I could get along without it. Although I have been receiving it only six months, I feel that it is an old friend and I do not care to be without it. I keep one number on my desk until another comes, and have gotten many valuable points from it.—*Elmer C. Wood, Hampton, Virginia.*

TRADE NOTES

A CORRESPONDENT inquires for the name of the manufacturer of the Lynchard square lever locking quoin, and will be grateful to any subscriber who will furnish the information.

THE Hixson Map & Lithographing Co. is a new enterprise just launched in Rockford, Illinois. The plant is well equipped and high-grade work will be turned out.

MR. J. M. HUBBARD has severed his connection with the Queen City Paper Company, Cincinnati, and is now associated with the Detroit Paper Company as treasurer and general manager.

THE latest newspaper to put in a photoengraving plant is the *Ohio State Journal*, Columbus, Ohio. The order was placed with the F. Wesel Manufacturing Company, of Chicago and New York.

THE Kalamazoo *Telegraph*, Kalamazoo, Michigan, is completing a new building, and has placed an order for a new and entirely up-to-date equipment with the F. Wesel Manufacturing Company, of New York and Chicago. It will be the model plant of Michigan.

AFTER twenty-one years continuous service, Mr. C. B. Craske has severed his connection with the Charles Craske Company, of Woodbridge, New Jersey, manufacturer of electrotypers' molding wax. Mr. Craske was but a lad of fourteen when he entered the employ of this house.

SIDNEY T. PRATT, until recently owner of the *Manitowoc Pilot*, which has been sold to a syndicate of local capitalists, will establish in Manitowoc, Michigan, a printing plant to be known as the Merchants & Manufacturers Printing Company. The plant will be installed and fully equipped by August 1.

MISS ANNIE PEGLOW, of St. Louis, claims to be the only woman pressman in the United States. She has for the past five years operated two cylinder presses at the plant of Little & Becker. Twenty years ago she entered the employ of the firm as a pressfeeder, when women in such positions were a novelty. Miss Peglow is a member of the Pressmen's Union No. 6.

THE firm of Buntin, Gillies & Co., wholesale stationers and paper-dealers, of Hamilton, Canada, has been incorporated under the name of Buntin, Gillies & Co., Limited. The officers of the company are: James B. Gillies, president; C. W. Graham, vice-president; David S. Gillies, secretary-treasurer; all of whom have been connected with the business for a number of years past.

AN innovation in engraving-house practice has been made by the Barnes-Crosby Company, Chicago, by the introduction of a night shift. Their plant is now kept in continuous operation. This rather unusual course has been made necessary by the increasing volume of business, and it enables the company to make more prompt delivery on rush orders than if the same total force were employed on the day shift only.

AFTER deducting ten per cent for depreciation of plant, Mr. Thomas A. Whelen, superintendent of Boston's municipal printing plant, is able to report a net gain of \$4,616.83 for the last fiscal year. The municipal printing plant has been on probation for the past year, as Mayor Collins found considerable opposition on taking office to its continuance as a city department, and he stated that he would give it a year's trial, at the end of which term, if it did not make a favorable financial showing, he would close it up. The eight-hour day

has been maintained, and the rates charged are those received by private printing concerns. It would appear that on the showing made, the plant can not be closed on the score of failure to bring a good return on the money invested.

DURING the last days of May the employees of the J. L. Jones Engraving Company, Toronto, Canada, presented a petition to the manager asking that they be allowed to begin work at 7 each morning instead of 8, and in return have the whole of Saturday as a holiday instead of the usual half-day. After careful consideration, the firm granted the request. The arrangement will remain in effect during the months of June, July and August.

THE concentration plans of the Unitype Company, mentioned in the May number of *THE INLAND PRINTER*, are now an accomplished fact, and the plants formerly located at Manchester, Connecticut; New Bedford, Massachusetts, and



THE UNITYTYPE COMPANY'S NEW BUILDINGS.

Borough of Manhattan, New York city, are now under one roof in a new, modern, six-story structure at 148 to 156 Sands street, Brooklyn, shown in the accompanying cut. This building contains sixty thousand square feet of floor space and is excellently lighted and ventilated. Every device making for convenience and time-saving has been employed in the construction and equipment. The most competent men from the three plants of the company are now at work in the new building, and the force numbers two hundred. The company reports that the growing demand for the Simplex One Man Typesetter has necessitated the largely increased facilities the company now has.

A NECESSITY.

Speed *THE INLAND PRINTER*. It is as essential in the conduct of a modern printing business as is a wheel to a wagon.—P. H. McEwen, *Petrolca, Ontario*.

THE PREVENTION OF TYPHOID FEVER.

SOME OF THE WAYS BY WHICH INDIVIDUAL CASES OCCUR—
METHODS OF PREVENTION—AN EPIDEMIC INEXCUSABLE—
COMPARATIVE STATISTICS.

BY JAMES C. BAYLES, PH.D., IN "THE WORLD'S WORK" FOR JULY.

TYPHOID fever is alarmingly and unseasonably prevalent over a large part of the United States. In probably a hundred small cities and towns it is now epidemic; and every one who travels, and scarcely less every one who remains at home, is likely to find himself in the focus of a "sphere of influence" of primary or secondary infection. I shall give some general facts concerning this disease, and some equally general suggestions as to the means by which the danger of contracting it may be minimized, if not averted. This is not a subject which belongs exclusively within the field of the physician. The sanitary engineer and the biologist speak with authority.

The prevalence of typhoid fever in large cities in the fall and early winter months is probably chiefly, though not wholly, due to the summer pilgrimages of those who seek rest and recuperation in the country. It is a broad truth that all the typhoid fever in cities is brought to them from the country. It comes with the water gathered from the hillsides far afield; with the milk from the farms of beautiful and fertile valleys; with butter and cheese from like sources, and with green vegetables from rural gardens and shellfish from the seashore. Carelessness in dealing with it in cities may account for its propagation by secondary infection, but its beginnings are always traceable to an origin in the country, and if it were possible to draw around a modern city an effective sanitary boundary typhoid fever would probably disappear from its vital statistics. This being impossible, the average man finds the conditions which confront him more interesting than theory.

A consensus of expert opinion would probably show that, judging by the standards of our present knowledge, typhoid fever is caused by the presence in the human body of a specific contagion. The nature of its inducing micro-organism is rather a matter of conjecture than of demonstration—unless, indeed, this has been reached in the very recent experiments of Dr. Allan Macfadyen, of London. As the lower animals do not contract typhoid fever naturally, and have not hitherto been made susceptible to it by inoculation, the identity of its own peculiar and exclusive germ has not yet been established. It is believed that it is caused in human beings by distinctive bacilli, making their way into the alimentary canal by such vehicles as water, milk and the saliva, surviving contact with the gastric juices of the stomach and, reaching the intestines, there multiplying and propagating their own specific toxin, to the absorption of which the beginnings of the disease are due. The guardian membranes of the alimentary tract are weakened and relaxed, or otherwise impaired, and through them the bacilli make their way into the tissues of the body. This, at least, is near enough to the ultimate truth to meet all the requirements of popular discussion.

The existence of typhoid fever as a scourge of the human race, for as long a period as any form of disease is traceable by clinical records, insures a widespread distribution of the active agents of its infective industry. These might, and probably would, in time become attenuated and ineffective, if it were not true that the supply of fresh and virile bacilli is constantly being replenished by the occurrence of new cases, which are almost equally dangerous as disseminators of the contagion, whether mild or severe. Everything favors the belief that the average man is rarely quite free from contact with the germs of typhoid.

It has often been said of typhoid fever that one may eat it and drink it, but he can not breathe it. Experience establishes this as general truth. It does not follow, however, that,

so far as typhoid is concerned, bad air may be breathed with impunity. Assuming that what our English friends call "the smell of the drains" is incapable of implanting the specific poison of typhoid in the human system, it does other mischief, and by lowering the vitality it may predispose one to susceptibility to it. The inference from this is that one who seeks to safeguard himself against typhoid fever should take heed to his general sanitary environment and the appointments of his dwelling, since negligence in these respects will probably undermine his vitality and leave him an easy victim to what might otherwise find him immune.

A learned physician once remarked, sententiously, that as long as one kept well he would not be sick. This apparent platitude embodied more practical wisdom than a great many more impressive utterances. It meant, of course, that so long as the system is not in a condition of susceptibility to extrinsic forces operating to derange its mechanism and to produce the condition we call disease, it is impregnable. While typhoid attacks persons of all ages, its greatest fatality is among those in the prime of life. The period of maximum susceptibility seems to be between the ages of eighteen and forty-five, and within that range the largest proportion of deaths occur. This, however, may be less of a paradox than it appears to be. Vigorous persons in the prime of life are perhaps less prudent than the young are required to be and the old find it comfortable to be. They indulge in more excesses and incur greater risks in exposure to weakening influences. The consciousness of strength makes them indifferent to warnings which others heed. Very likely the young and strong fail to recognize as soon as others the first symptoms of infection, and go about their business or pleasures until the disease is well advanced. Either they can not spare the time to be sick or they are impatient of what they deem minor and negligible ailments. This may explain why, during an epidemic of typhoid in central New York, in which an unusually large proportion of victims were vigorous young men, many were found at work with temperatures of 102° to 104°, and some gave no sign of surrender until they dropped and were taken to the hospital in a condition practically beyond medical relief. No doubt the relatively high proportion of mortality from typhoid among the young and strong finds its explanation in imprudence and neglect. Good general health is the best safeguard known or imaginable against typhoid; and it should not be forgotten that general good health is inconsistent with imprudence in habit or diet.

Undoubtedly the most frequent cause of typhoid infection is found in polluted drinking water. Too many epidemics of it has been definitely traced to single cases on the watersheds of towns and villages to leave any room for doubt on this point. It is most prevalent during periods of drought, when the water of streams and wells is low and the contamination is most concentrated. Generally speaking, the protection of a water-supply is beyond the power of the individual; but even polluted water may be perfectly sterilized by the simple expedient of boiling it. Care must be taken, however, to protect it from subsequent contamination. The cooling which is necessary to render it agreeable to the taste should not be done with ice added to it and permitted to mingle with it in melting, unless the purity of the ice is assured. Freezing does not sterilize water. Indeed, English experiments have shown that the typhoid bacilli quickly recover their vitality and are capable of normal multiplication after exposure to the temperature of liquid air. Ice may be loaded with them, and with other dangerous micro-organisms. A wall of clean glass between the boiled water and the ice which cools it is prudent.

Why the very general use of boiled water does not safeguard more homes against typhoid invasion than it appears to is probably due to the fact that it is not used exclusively. There is almost certain to be carelessness in the kitchen, however great the degree of care in the dining-room. The washing

of green vegetables in water from the tap, and its addition to food preparations served uncooked, will often carry the germs to the most scrupulously guarded table. If the water-supply of a house is known to be polluted it should be treated like any other poison. Bottled waters may or may not be safe. It depends partly upon what they are filled with and partly upon how the empty bottles are cleansed between refillings. Since the consumer can know very little about this, however curiously he may inquire, and is safe in concluding that the environment of a bottling-shop is not conducive to the development of the "aseptic conscience," he may feel more confidence in water he has boiled and properly cooled than in a supply which must be taken largely on faith.

Milk is in many respects the most dangerous article of food which comes into the well-ordered dwelling. It is a peculiarly favorable culture medium for many species of bacteria, and is a favorite vehicle for the germs of infectious disease. Innumerable epidemics of typhoid fever have been traced to it, and there is every reason to believe that it has been doing its deadly work since civilization began, and perhaps for even longer. The normal condition of the milk of commerce is that of swarming with bacteria. Generally speaking, it should never be used unsterilized. The process known as Pasteurization, by which it is heated to 158° or 160°, is the simplest and safest. At this relatively low temperature flavor and digestibility are but little impaired, but all of the bacteria and most of the fermentation cells are destroyed. In no other way than by heat can a household which receives a daily supply of milk be safeguarded against typhoid fever.

The same is true of sea food. Oysters and clams from their natural sea beds are rarely dangerous; those replanted for fattening and bleaching in the sewage-polluted waters of river deltas and tidal estuaries are very real sources of danger when eaten raw. Since it is impossible to know the immediate source of shellfish purchased in the market—geographical designations being in part arbitrary and part the result of assortment according to size and appearance—their use uncooked may be properly discouraged. The sanitary literature on this subject is voluminous and convincing. Indeed, there are very few things which may be eaten raw with immunity from the immediate danger of typhoid infection. Dr. W. T. Sedgwick, professor of bacteriology in the Massachusetts Institute of Technology, says with great force and attractive brevity: "Nothing is more certain in sanitary science than that cookery, which by the use of heat destroys parasites, including bacteria, is of the very highest hygienic value. Writers on the philosophy of cookery do not usually dwell sufficiently upon this aspect of the subject. They are accustomed rather to point to the greater digestibility of starches, meats and fats when these are properly prepared for internal digestion by the external

digestion of the kitchen. They emphasize also the improved flavors developed, which arouse the appetite and stimulate the powers of digestion. These are unquestionably of great importance, but probably far more important in the history of the race has been the fact that by fire food is largely purified from the living parasites and other agents of infection."

Flies are industrious agents in the dissemination of the secondary infection of typhoid fever. These busy little scavengers are not at all fastidious, nor do they permit any one else to be. After wandering about all sorts of unclean places and picking up bacteria, they come in at open windows and doors and satisfy their pampered appetites by visits to the food prepared for the family. A fly in the butter may be assumed to leave behind him, if he gets away, whatever parasitic micro-organisms he carried on his feet and legs, or to plant them there if he does not. A good deal less volume of poisonous material than a fly can carry about with him without inconvenience might plant infection in a family, and to paraphrase familiar lines one might say:

There is no household howsoever defended,
But one—fly is there.

The fly is also the agent of a more direct conveyance of typhoid bacilli in the spreading of secondary infection. He has a fondness for lighting on the lips of persons, sick or well, as may be, and every human being indulges more or less in the habit of wetting the lips with the tongue. In this way what the fly leaves behind him may be taken up by the saliva and passed directly into the alimentary canal, there to do whatever mischief may be its normal function. To be effectually safeguarded against typhoid fever one must keep flies, mosquitoes and all other insects out of his house and away from his person.

Digital infection is recognized as one of the many ways in which typhoid fever is carried to persons capable of avoiding other exposure. From balustrades, door-knobs, the hand-rails of street vehicles, the straps provided for those who can not get seats, and from a thousand other things which one must touch, and usually thinks he may touch and not be defiled, he may get the bacilli on his fingers, and however neat and careful he may be, the path from fingers to the intestinal canal is usually that of "least resistance." Either he must touch nothing, or he must maintain digital asepsis before touching anything which goes into the stomach. He must also beware of what others less particular than himself have touched in the way of food materials, such as bread from the bakeshop, between the cooking and the eating.

The bacillus of typhoid is not destroyed by ordinary drying. It may be in the dust, and generally is. Consequently one who would be safeguarded against this disease must not permit dust to cling to his moist lips or get into his mouth, or reach his food, or to fall upon what he drinks. Just where he could find such immunity of course I do not know. But I know of many places where the danger is minimized, and this leads to the only moral to be drawn from such a discussion which can be assumed to have any practical value.

If any part of what precedes is true—and all of it would be likely to be so regarded by experts, though properly open to criticism on the score of incompleteness in failing to note many sources of imminent danger—it follows that to secure even measurable immunity from exposure to typhoid infection one must exercise an impossible vigilance. Life would scarcely be worth the trouble and anxiety of a daily and conscientious observance of the precautions which one must take to safeguard it, especially as the greatest possible care and prudence, unless directed by superhuman intelligence, would still leave open doors through which so subtle an invader might find access. The precautions against the occurrence of typhoid fever which are both practicable and effective are those which a community may take, acting through its organized agencies of government, under wise and sane direction. Dealt with in



NANCY HART, A HEROINE OF THE REVOLUTION.

Reproduced from engraving by F. E. Jones, from drawing by Darley.

ADVERTISING SUGGESTION.

this large way, typhoid is found to be one of the most readily controllable and preventable of diseases. An epidemic of it in a city, town or village is evidence of negligence, more or less criminal, according to the completeness of the machinery which the local unit of political organization has made it possible to provide. The Swiss village of Lausanne, in 1872, and the university city of Ithaca, in 1903, can not be compared in a discussion of municipal responsibility for the disaster of their respective typhoid epidemics. Only prophetic foresight could have warned Lausanne of its danger from an unknown, sporadic outbreak of the disease on the opposite side of a mountain; in Ithaca, the community disregarded for years the most solemn and specific evidences of danger and remained blind to conditions which culminated in overwhelming calamity. A comparison of the typhoid death-rate in twenty-two cities, eight American and fourteen European, will be found instructive. The figures are compiled from the official vital statistics of the cities named for 1901:

	Population.	Deaths.	Death rate per ten thousand.
Washington	278,718	161	5.78
Chicago	1,698,575	509	3.00
Boston	573,579	142	2.48
Philadelphia	1,321,408	444	3.36
Providence	178,000	47	2.64
New York	3,536,517	727	2.06
St. Louis	598,000	198	3.31
San Francisco	360,000	70	1.94
London	4,544,983	548	1.31
Paris	2,660,559	343	1.29
Cologne	376,900	30	.81
Amsterdam	525,662	40	.76
Dresden	493,862	30	.74
Breslau	425,564	27	.63
Leipsic	461,519	28	.61
Berlin	1,891,900	88	.47
Vienna	1,735,740	76	.44
Munich	593,000	24	.48
Stockholm	301,050	13	.43
Frankfort	294,000	9	.21
Nuremberg	262,990	6	.23

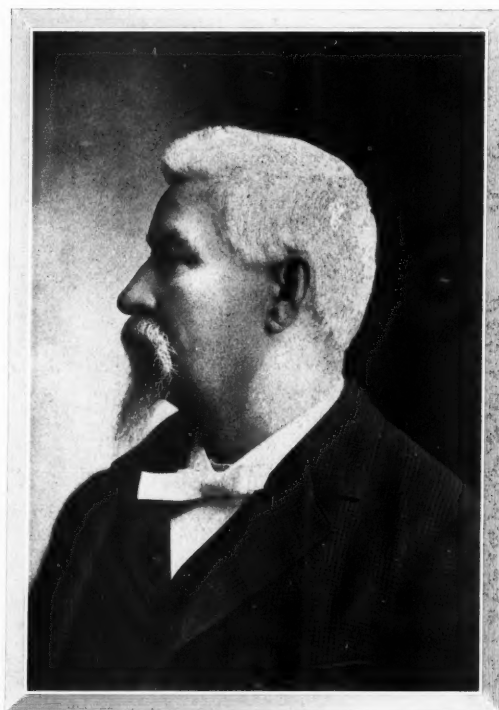
To the student of state medicine the above table contains no mysteries. The typhoid death-rate is not arbitrary, nor is it due to causes which can not be accurately recognized. In most of the cities which have a very low typhoid death-rate it was at one time very high, and was minimized by wise measures of municipal improvement, chiefly in the filtration of the public water-supply, the regulation of the milk traffic and other simple expedients. Any other city or town which is willing to retain expert advice and follow it along strictly practical lines may do the same, and having done so the individual citizen will find himself relieved of the necessity of observing an impossible vigilance not merely in the matter of the personal safeguards above noted, but in as many more.

There are cities and towns in which the steadily increasing prevalence of typhoid fever may cause it to assume the epidemic form at any time. As the rule, such communities will postpone measures of safety until after the calamity of an epidemic has overtaken them. It would be much cheaper to anticipate the need for such reforms and apply to the expense of making them what would be saved by averting the otherwise inevitable evils of much sickness, a high death-rate, paralyzed trade and industry and a reputation for unhealthfulness from which no city recovers quickly, no matter how ably shielded.

HAVE just had the last three years' *PRINTERS* bound, and I assure you that they are very dear to me. I look upon these nine books (four numbers in a book) as my teacher in the printing business, and what I know about printing I owe to *THE INLAND PRINTER*. Nothing could tempt me to sell my back numbers and I would willingly pay twice the price you ask for the magazine. It has surely done much for me.—*H. H. Martin, Clinton, Missouri.*

OBITUARY

CONRAD KAHLER.—In his sixty-eighth year, Mr. Conrad Kahler died on June 11 at his home in Chicago. Mr. Kahler was for many years foreman of the pressroom of the *Chicago Tribune*. He came to this country when nine years old, having been born at Avern, Bavaria, February 10, 1835. His parents located in Buffalo, and his first work was for the *Buffalo Commercial*. In 1854 he came to Chicago upon invitation of Joseph Medill, then editor of the *Tribune*, and

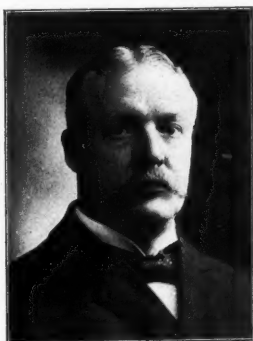


CONRAD KAHLER.

remained with that paper as pressman until 1887, when he became a partner in the Bullock Printing Press Company. In this business he laid the foundation of a considerable fortune. He was possessed of unusual mechanical skill and ingenuity, and made many improvements in printing machinery, some of which he patented. He was prominently identified with the evolution of the old double-cylinder press to the multiple machines now in common use, and was recognized all over the United States as a pressman of extraordinary skill and inventive ability. Though not a politician, he served two terms in the city council, with satisfaction to his constituents. In 1871, on the night of the great fire, Mr. Kahler was advised early in the night to abandon the idea of publishing a paper. He persisted, however, and the first side of the *Tribune*, then a four-page sheet, was finished before the flames drove the pressmen from the building. Within a few days he found a three-cylinder press, bought an engine and was overseeing the printing of the paper. A widow and one son, John J. Kahler, survive him.

JOHN R. McFETRIDGE.—The accidental death of Mr. John R. McFetridge on June 4, at his summer cottage at Atlantic

City, New Jersey, is felt to be a distinct loss in printing circles in Philadelphia, where he was for many years the well-known



JOHN R. MCFETRIDGE.

and respected senior member of the firm of J. R. McFetridge & Sons. Death was due to an accidental loosening of the key in the gas pipe in his bedroom. Mr. McFetridge was born in Philadelphia in June, 1844, and during the war had an office in the old *Inquirer* office in Chestnut street, where he was engaged in the sale of revenue stamps. He remained in that business for some years, until he became the junior member of the firm of Burk & McFetridge, job printers. For many years this firm was one of the best-known business houses in that city. Mr. McFetridge was active in all things that concerned the printing trade, was an active member and for many years president of the Philadelphia Typothetae and also president of the United Typothetae of America. He was also prominent in Masonic circles. He is survived by a widow and three sons — John R., Jr., a well-known baseball star; Samuel L., and Horace.

"UNITED TO SUPPORT—NOT COMBINED TO INJURE"—IS IT TRUE?

The *World's Work* for July gives the following editorials on trades-unionism:

STRIKES THAT POINT TO HARD TIMES.

The strikes and lockouts that were hindering industry in June—chiefly building and traffic, but a good many manufacturing also—were more numerous, we think, than they had ever been before; and, taken all together, they were more serious than strikes have been before, except such great strikes as the coal strike of last winter and a few railroad and iron-mill strikes that are easily recalled. The sum total of the interruption of work is an enormous loss. It is a loss, too, that is greater than the public knows because it is widely scattered and is, for that reason, incalculable. It is a loss of wages, a loss of income, a loss of trade, a general discouragement to many forms of industry. No single journal, monthly or weekly or daily, can keep a record of them.

Most of these strikes are ill-advised, many of them are foolish, and some of them are foolish to the point of insanity. They are all hurtful. So far from any good result coming from this epidemic of strikes, see the possible consequences—loss of savings, an increasing hesitation of capital, in some cases a definite curtailment of trade and an increase of prices. All these forces work gradually, but they work steadily to one result—hard times. A check on even the greatest prosperity must come at last if industry continues to suffer hindrance and discouragement.

All these facts point clearly to the conclusion that the widespread trouble must be treated as a social disease. Men of the two industrial classes must become better known to one another; and their organizations must be turned rather to disciplinary than to belligerent uses. There seems to be no other practical way out of such a losing and threatening condition as we are drifting into. There are a few men on one side or on the other of almost every controversy, or a few men who are on neither side, but in any case a few men in the community who by proper and prompt action could avert an open quarrel. Every such man must recognize his opportunity and his duty. In other words, this is a subject that the public

and public opinion must take hold on vigorously, else we shall drift into a hesitant and stagnant and perhaps violent state. Of the three misfortunes that the early summer has brought us—floods, drought and fire, and strikes, by far the worst is the strikes. We still go forward with sails spread to a favorable breeze; but no amount of good fortune can indefinitely save us from the consequences of such folly.

The somewhat general movement toward counterorganizations of employers does good or harm according to the spirit that prompts it. An organization meant simply to kill another organization seldom succeeds in bringing good results. But the federation of employers in the building trades in New York city is a distinctly sane and conservative action. The workmen of every trade have their union—the bricklayers, the woodworkers of several sorts, the ironworkers, the plasterers and so on; and many of these unions of allied trades are "federated"—they have a composite body which represents them all, so that on occasion they may all stand together, and so that at all times they may work in intelligent sympathy with one another.

The employers of the different trades also have had their separate organizations; and now they, too, have "federated" these organizations. They also have a composite body in which all are represented. They can, on their side, work in intelligent sympathy with one another and on occasion all stand together. In certain large matters one federation can deal with the other federation and settle differences at once for all the many groups in each federation.

Since there must be organization, the more perfect it is made the better. The better the leadership, the more conservative and just their conduct is likely to be and the greater the respect in which they hold one another.

THE PATRIOTIC QUESTION INVOLVED IN LABOR UNIONS.

The most important subject before public opinion in the United States is the conduct of labor organizations; and by their management shall we prove our social sanity. For a very considerable part of the labor problem consists in the management of the unions. Under incompetent leadership they can be allowed to resort more and more to force and more and more to restrict output; or, under better leadership, they may become more conservative bodies of reasonable men.

Upon the direction that they take during the next decade or two will depend a far larger issue than is involved in any other subject of national welfare. For the principal advantage that the United States has in the struggle for foreign trade in manufactured products is the efficiency of our skilled labor. In an important sense the American workman has our commercial supremacy in his hands. If he be shortsighted enough to hold us back from the national opportunity, we shall find ourselves hindered in the same way that all economists agree that English industry is hindered—by the restriction of output and by the loss of adaptability to new conditions.

Archbishop Ireland lately declared in a very impressive manner that during a recent visit to Europe he often heard two predictions about the United States. Those who secretly or openly hope that the Republic may fail predicted that the labor unions would finally overturn the democratic structure of society—that they would check the growth of American industry and bring a fixed class feeling, and that American life would evolve the same social difficulties that the old world suffers from. It is upon the labor unions that the enemies of republican institutions put their hopes, regarding them as fatal to democratic ideals.

The foreign friends of American institutions also think first of the labor unions; and they anxiously await the demonstration of their ultimate sanity—their development in accordance with the American spirit of fair play. Both the friends and the enemies of the United States consider the labor question the test question of our fitness for commercial supremacy,

and, in fact, of our democratic existence. If we stand that test we shall be safe, and we shall win.

Now, it is hardly necessary to grant that republican institutions are in danger from labor unions; for we flatter ourselves that they are much too firmly established to warrant such a fear. But our prosperity, our commerce, our normal industrial development—these surely will be imperiled if the unions do not develop in accordance with the American spirit of fair play and of just dealing. The matter at stake is large enough without granting that it includes the whole fate of the Republic; and there is no more serious problem before us.

LABOR UNIONS AS AN INSTITUTION FOR TRAINING MEN.

Such considerations are enough to make it plain that the right guidance of the unions is a patriotic duty. Now, every man who has horse sense knows that such organizations can not be crushed, nor can they be greatly affected by criticism, nor by laws to regulate them, nor by opposition. They can be guided only by a sympathetic and right-minded public opinion, which shall infuse into them the American spirit of common sense and of fairness.

Every open-minded man who has come in personal contact with the better class of labor unionists and labor leaders has seen something very like a revelation. Even a little first-hand knowledge of union life shows that most of what is written about it is worse than nonsense and that most of the criticism that is published is only an invitation to pigheadedness and to wrongdoing. To an angry union man or to one who has, or thinks he has, a grievance, the world is divided into two classes—the oppressed and the oppressors. When any one who speaks for the oppressors—or is suspected of speaking for them—thunders forth only threats and warnings, he adds fuel to the fire. Men were never managed in that way.

The right view to take of the unions is to regard them as machinery for the training of their members—for training in economic knowledge, in self-restraint, in the patriotic view of American industry. The strongest and wisest labor leaders so regard them. Primarily they are organizations for self-protection, and their fundamental purpose is to get power to fight. But if they are properly led they become great organizations for training men as well as for massing them.

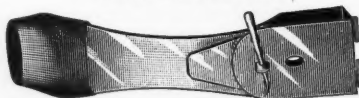
So far public opinion and public leaders have paid too little sympathetic attention to them. It may fairly be said that most industries and most communities so far have the kind of labor unions and the kind of labor leaders that they deserve to have. They can be made instruments for the misguidance of men or for their larger and patriotic development; and the public will have itself to blame if they are misdirected.

A WIDE-OPEN "PRINTERS" CLUB.

The Dublin Press (Typographical) Club were prosecuted for Sunday trade in intoxicating drink without a license. The magistrate in his judgment said, when the police visited the club on Sunday, 12th ultimo, the scene which the inspector described was, to say the least of it, of a disreputable and disgraceful character. When formed in 1886 the club was restricted to persons engaged in the printing and kindred trades, and for two or three years it was conducted in a manner free from reproach. Indeed, persons of standing and distinction had delivered lectures in the club up to two years ago; but owing to the defection of the regular trades or to other circumstances, the membership was extended to include regular members, honorary members, associates, and temporary members, so that he found that some of those in the club were clerks, laborers, carters and cattle dealers. There was no evidence that they had paid a shilling for temporary membership or that any formality was gone through except that they walked in and had a drink. Assuming that there was any reality in this mode of temporary membership, he was not sure that it would not be an invasion of the licensing laws. Dis-

tingt violation of the law had been proved by the presence of persons under the influence of drink. Even soldiers were admitted who paid for drinks. He had come to the conclusion that the club served no useful purpose whatever. It was a public-house without the restrictions of a public-house. It was a temptation for working men, and the scenes deplored to of wives and children waiting outside in the early hours of the morning for men who were inside were demoralizing and discreditable. It was not fair to the community or the licensed trade that such clubs should exist. In the result, he imposed fines on the defendants, the doorkeeper, waiters, manager and secretary, varying from £1 to £10. The defendants' solicitor asked to have a case stated in respect of the club secretary, and said he would appeal in the other cases. Mr. Kenny promised every facility.—*Printers' Register*.

CARD ADJUSTER.



A simple device is manufactured by J. M. Stearns, Dalton, Massachusetts, which by the pressure of a rubber thimble against the end of the card or small sheet holds it firmly against the gauge-pin, thus insuring perfect register in color-work or embossing. Can be attached to the gripper and adjusted in a moment.

I HAVE been a constant reader of THE INLAND PRINTER for over two years and think it the best magazine published. I take great interest in the specimens and the comments as to wherein they could be improved.—*Paul Ingebreetsen*.

BUSINESS NOTICES

This department is designed exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests upon the advertisers solely.

THE C. R. Carver Company has assumed the business of the Carver & Swift Stamping Press & Manufacturing Co., and will continue it at the old location, at the corner of 15th street and Lehigh avenue, Philadelphia, Pennsylvania.

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GENTLEMEN,—I find great pleasure in studying *The Practical Colorist*. The book and Correspondence Course have well proven their value already, and I would not have missed this great opportunity for all I possess.

A. L. West, Claremont, New Hampshire.

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Hyde Paper Co.,	Pueblo, Col.
Geo. F. Smith & Son,	Tratfalgar Bldg., Charing Cross, London W. C. England
W. J. Gago & Co., Ltd.,	Toronto, Ont.

Exclusive Agents for Canada.

The Reverse Side Shows A PAGE FROM THE PENINSULAR
PAGEANT. If you wish the whole book, write us - - - -

PENINSULAR PAPER CO.
YPSILANTI, MICHIGAN
WEAVERS OF FINE CLOTHES FOR BOOKS

National Capital. Aside from the many machines of Latham make already installed in the various departments at Washington, also in the Government Printing-office in Manila, one handsome order of Latham Monitor Stitchers for the new Government Building was shipped last week by the Latham Machinery Company from its Chicago works. This shipment comprised eight No. 1 stitchers, two No. 000 and two No. 00, each with individual motor.

PLATEN PRESS ROLLER ADJUSTER.

The Platen Press Roller Adjuster Company, Charleston, South Carolina, whose advertisement appears on another page, has placed on the market a device for setting the rollers on job presses that seems to meet all requirements. It does away with the necessity of locking bearers in each form, and can be adjusted to accommodate varying diameters of rollers. Those using them say they would not be without them. This device is not a theoretical one, but is the practical invention of a practical man, the inventor, Mr. H. M. Parham, being foreman of the Lucas & Richardson Co's pressroom. Full information may be had by addressing the company.



H. M. PARHAM.

A GROWING INSTITUTION.

If there is one thing above all others that THE INLAND PRINTER desires it is the growth of all industries pertaining to the printers' art. It is therefore a pleasure to present an illustration of the works just completed by the Challenge Machinery Company, at Grand Haven, Michigan, and to which the company is moving from the large plant it has occupied for

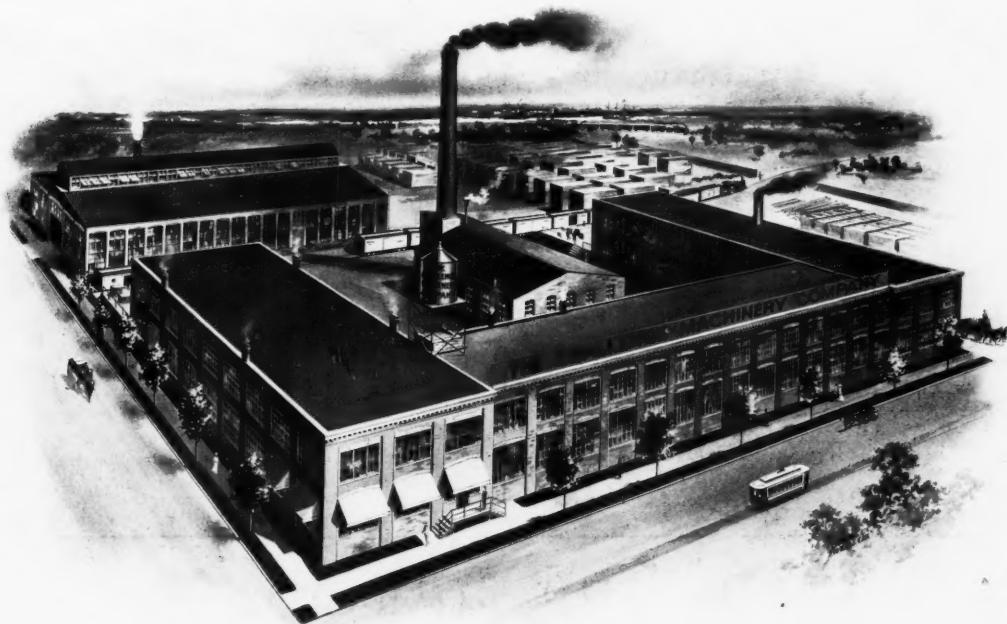
the past ten years at Leo street and Archer avenue, Chicago. A brief description of the more important features comprised in the new plant, many of which were necessitated by a steadily increasing demand for the products of the Challenge Works, will no doubt be interesting to our readers. The main building has an east frontage of 300 feet, with north and south wings 150 feet each, two stories in height throughout, all of the most approved mill construction. Fire walls, with automatic self-closing doors, divide the main building, so that it would be impossible to burn more than one section should a fire occur; and even this can not be disastrous, because ample protection within is afforded by standpipes and fire hose with sufficient pressure to force water to any part of the works. Railroad tracks go the entire length of the works to supply coal, iron, steel, lead and other materials required, in carloads, and for shipment of finished product. Every device is provided for economy of labor and materials; the raw lumber, metals, etc., enter at one end and go out at the other finished ready for the hand of the printer. All buildings will be heated and ventilated by the latest hot air system, maintaining an even temperature in all seasons.

The power plant is in a separate building and is fitted with a Murray-Corliss engine of 150 horse-power and two 100 horse-power steel boilers. The blacksmith-shop, nickel-plating and polishing rooms are all away from the main building, insuring safety and cleanliness.

There is also a commodious office, with fireproof vault and other conveniences and modern, up-to-date systems for speedily handling all correspondence. Promptness has always been one of the special attributes of the Challenge Company, which has aided no little in its steady advancement.

Of course, there are many other new ideas—electric alarms, telephones, watchman's time detector, their own water system and large grounds, giving ample space to grow, so that another big move will not again be necessary.

We understand the Challenge Company will maintain in Chicago an office, warehouse and showroom, where their friends and customers are invited to call.



THE CHALLENGE MACHINERY CO'S PLANT AT GRAND HAVEN, MICH.

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 50 cents for 20 words or less, each additional 10 words or less 25 cents, for the "Situations Wanted" department; or 80 cents for 20 words or less, each additional 10 words or less 40 cents, under any of the other headings. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received in Chicago later than the 15th of the month preceding publication not guaranteed.**

BOOKS.

BACK NUMBERS OF THE INLAND PRINTER—We have received a few copies of recent numbers, and those wishing to complete their files should order at once. THE INLAND PRINTER COMPANY.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements submitted in a contest conducted by THE INLAND PRINTER, the result of which was announced in May, 1899. Contains the designs and the decisions of the judges, and is a valuable collection for comparison and study. 40 cents. THE INLAND PRINTER COMPANY.

COST OF PRINTING. By F. W. Baltes. Presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing-offices, and is a safeguard against errors, omissions or losses. Its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. 74 pages, 6 3/4 by 10 inches, cloth, \$1.50. THE INLAND PRINTER COMPANY.

DO YOUR OWN DESIGNING—Our book explains the making of initials, head and tail pieces, etc., so thoroughly that any one can do it; no knowledge of drawing or outfit necessary; price, \$1, postpaid. THE PERRY PRESS, Naugatuck, Conn.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography. Containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knauff, editor of the *Art Student*, and director of the Chautauque Society of Fine Arts. 240 pages; cloth, \$2, postpaid. THE INLAND PRINTER COMPANY.

ELECTROTYPING, a practical treatise on the art of electrotyping by the latest known methods, containing historical review of the subject, full description of the tools and machinery required, and complete instructions for operating an electrotyping plant, by C. S. Partridge, editor "Electrotyping and Stereotyping Department" of THE INLAND PRINTER. 150 pages; cloth, \$1.50, postpaid. THE INLAND PRINTER COMPANY.

FOR SALE—INLAND PRINTER, Volumes 15 to 18, 20 to 22, 25, 27, two 23; Nos. 1, 2, 3, Vol. 14; Nos. 4, 6, Vol. 16; Nos. 1, 4, 5, 6, Vol. 24. JOHN MACINTYRE, 927 Chestnut st., Philadelphia.

HINTS ON IMPOSITION, a handbook for printers, by T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions. Several chapters are devoted to "Making" the margins. 96 pages; 4 by 6 inches; full leather, flexible, gold side stamp, \$1. THE INLAND PRINTER COMPANY.

LINOTYPE MANUAL—A work giving detailed instruction concerning the proper adjustment and care of the Linotype. An 88-page book, bound in cloth, fully illustrated with half-tone cuts showing all the principal parts of the machine, together with diagrams of the keyboard and other information necessary for erecting, operating and taking care of the machines. No operator or machinist should be without this valuable book. 50 cents. THE INLAND PRINTER COMPANY.

MODERN TYPE DISPLAY—The latest and best book on artistic job composition published. Its eighty pages contain about 140 up-to-date examples of letter-heads, bill-headers, envelopes, statements, cards and other samples of commercial work, with reading matter fully describing the different classes of work and making many helpful suggestions for the proper composition of commercial work. Compiled and edited by Ed. S. Ralph. Size 7 1/2 by 9 1/2 inches. 50 cents. THE INLAND PRINTER COMPANY.

PHOTOENGRAVING, by H. Jenkins, containing practical instructions for producing photoengraved plates in relief-line and half-tone; with chapters on dry-plate development and half-tone colorwork. No pains have been spared to make the work of utility, and all generalizing has been avoided. No theories are advanced. Profuse examples show the varied forms of engraving, the three-color process being very beautifully illustrated, with progressive proofs. Blue silk cloth, gold embossed. Revised edition, \$2. THE INLAND PRINTER COMPANY.

PRACTICAL GUIDE TO EMBOSSEING—Written by P. J. Lawlor and published under the name, "Embossing Made Easy." We have had this book thoroughly revised and brought up to date, and added a chapter on cylinder-press embossing. Contains instructions for embossing by the various methods applicable to ordinary job presses, for making dies from various materials readily obtained by every printer, also for etching dies on zinc. There are cuts of the necessary tools, and a diagram showing the operation of the dies when put on the press. 75 cents. THE INLAND PRINTER COMPANY.

PRACTICAL FACTS FOR PRINTERS. By Lee A. Riley. Just what its name indicates. Compiled by a practical man, and said to be the most practical little book ever offered to the trade. 50 cents. THE INLAND PRINTER COMPANY.

PRESSWORK—A manual of practice for printing pressmen and pressroom apprentices. By William J. Kelly. The only complete and authentic work on the subject ever published. New and enlarged edition, containing much valuable information not in previous editions. Full cloth; 140 pages, \$1.50. THE INLAND PRINTER COMPANY.

THE COLOR PRINTER—The standard work on color-printing in America. By J. F. Earhart. A veritable work of art, 8 1/4 by 10 1/2 inches, 137 pages of type matter, 90 color plates in two to twenty colors each, handsomely bound in cloth, stamped in gold and four colors. Contains 166 colors, hues, tints and shades, produced by mixtures of two colors each, with proportions printed below each. To use colors intelligently and effectively every printer and pressman should have one of these books. Only a few copies left. Price \$10 (reduced from \$15). THE INLAND PRINTER COMPANY.

THE RUBAIYAT OF MIRZA-MEM'N—Published by Henry Olenodorf Shepard, Chicago, is modeled on the Rubaiyat of Omar Khayyam. The delicate imagery of old Omar has been preserved in this modern Rubaiyat, and there are new gems that give it high place in the estimation of competent critics. As a gift-book nothing is more appropriate. The binding is superb. The text is artistically set on white plate paper. The illustrations are half-tones from original paintings, hand-tooled. Size of book, 7 3/4 by 9 3/4. Art vellum cloth, combination white and purple or full purple, \$1.50; edition de luxe, red or brown india ooze leather, \$4; pocket edition, 3 by 5 1/4, 76 pages, bound in blue cloth, lettered in gold on front and back, complete in every way except the illustrations, with full explanatory notes and exhaustive index, 50 cents. THE INLAND PRINTER COMPANY.

THEORY OF OVERLAYS. By C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. Reprinted from THE INLAND PRINTER in pamphlet form. 10 cents. THE INLAND PRINTER COMPANY.

VEST-POCKET MANUAL OF PRINTING—A full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons. Contains rules for punctuation and capitalization; style, marking proof, make-up of a book, sizes of books, sizes of the untrimmed leaf, number of words in a square inch, diagrams of imposition, and much other valuable information not always at hand when wanted. 50 cents. THE INLAND PRINTER COMPANY.

WANTED—Copy MacKellar's American Printer, last edition; state price. E 500.

WHAT ARE YOUR PROFITS?—Do you know how much you made last year? Are you discouraged in keeping your books? If you want to know just where your business is at, and haven't the time to keep a full set of books, send for our Daily Record, a book that is practical. It takes no more time than a day book, and you can tell in a few minutes just what cash you took in, what you paid out, what is still due you, and what your obligations are. The whole thing in a nut-shell. Printers say that there is nothing like it. Know what you are doing and make money. Small size, \$4.50; large size, \$6; sent prepaid by express. THE F. H. McCULLOCH PRINTING COMPANY, Austin, Minn.

BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

A LITHOGRAPHING AND PRINTING COMPANY, located in St. Louis, overcrowded with orders and turning away business, and having an excellent bank credit, intends increasing its capacity and is looking for an experienced man with \$10,000 to become actively interested. E 534.

COMPLETE JOB OFFICE must be sold at once regardless of sacrifice; owners have purchased newspaper and must take management by August 1; 112 fonts late type; fine business now on hand; complete information for postal. HILDRETH BROS., Urbana, Ohio.

EASTERN COUNTRY OFFICE, listing \$1,200, at \$750; good trade and grand chance for enlarging; full particulars. E 464.

FOR EXCHANGE—A first-class general merchandise business, fine store, with modern fixtures throughout; will pay \$3,000 per year, net, for a first-class printing plant and fixtures. E 275.

FOR SALE—Best paying country newspaper in Wisconsin; cleared \$1,800 last 2 years, small investment; reason for selling, want larger plant, warmer climate; write for samples and particulars. E 507.

FOR SALE—Democratic daily and weekly in Northwestern city of 10,000; official paper of city and county; good job business; profits last year over \$5,000; good reasons for selling; \$4,000 cash required, balance, easy terms. Full particulars by addressing Lock Box 985, Grand Forks, N. D.

FOR SALE—One-quarter interest in thoroughly equipped printing, publishing and engraving plant in best city in southern Colorado, open to foreman, outside man or manager; low for cash. E 396.

FOR SALE—Summer resort printing-office; good business, price reasonable; a chance for good job printer. E 542.

FOR SALE—Well established roller manufacturing plant in growing city; location unsurpassed; a splendid opportunity. E 538.

Steel Die and Copperplate Work

Our new Trade Catalogue, just issued, contains impressions from 188 dies in color and bronze, 15 styles in copperplate printing, 207 samples of paper with prices, prices on dies, plates, embossing and printing in any quantity. The most complete catalogue in this line ever issued, costing several thousand dollars; we charge \$2.50 for it and allow this charge on future orders. Portfolio of samples on copperplate work only, \$1.00. The largest plant in the world in this line—capacity 200,000 impressions in ten hours.

THE AMERICAN EMBOSSING CO.
7 Lock Street, BUFFALO, N. Y.

BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

JOB OFFICE BARGAIN—Inventories over \$2,000; will sell at once for cash at a great sacrifice; owners have purchased Michigan newspaper and prefer to sell for 35 per cent rather than move material newspaper office already contains; only ground-floor plant in flourishing Ohio city of 10,000; 3 railroads, interurban line connecting largest city, 2 colleges, woolen mills, artificial ice, strawboard, pony vehicle, dried fruit, oil can, and largest broom factories in United States; 2 owners alone did \$1,500 business last 6 months—all paid for; good outside trade; first man with the cash gets this great bargain; inventory and price for postal. E 489.

OWING TO SICKNESS, will sell printing-office located in Baltimore, Md.; good transient trade; price, \$1,000; cheap rent. E 549.

PARTY DESIRES TO START OR MANAGE responsible house in the novelty advertising business, manufacturing and jobbing celluloid, aluminum, wooden and thermometer advertising goods, also signs and calendars; straight salary or salary and percentage of profits. E 410.

SMALL JOB OFFICE—Good Chicago location; new, modern equipment, established business—label; proprietors have something better in East and will take the first reasonable offer. E 393.

SNAP—San Francisco printing and publishing business, doing \$15,000 gross business yearly, nets \$300 monthly, steady patrons, no soliciting; high-class work; equipment consists of 2 cylinders, 3 jobbers, power cutter, complete selection modern job faces; a genuine bargain; will bear the closest investigation; price, \$5,500; \$3,000 cash, balance monthly payments. Address N. ELLS, 3102 California st., San Francisco, Cal.

WANTED—Man competent to take charge of bindery and purchase half interest in same for \$1,000; healthful location; one of the South's most hustling young towns; population 20,000. E 28.

WANTED TO TRADE—Fruit land in Missouri, valued at \$4,500, for first-class job plant; will trade all or part. E 543.

WORKING PARTNER with small capital wanted in job office near New York, or will sell. E 553.

\$200 CASH buys small job outfit; new type, binder, typewriter, etc. Send stamp for particulars. STEVENS, Route 5, Brazil, Ind.

FOR SALE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

A BARGAIN—Edison 8½ K. W. combination light dynamo, capacity 200 incandescent or 60 incandescent and three 2,000-candle-power arc lights, including switchboard and countershaft in good condition; original price, \$550; will sell for \$200. E 369.

FOR SALE CHEAP—Two fonts, 8 point, old-style number 1, with old antique number 1, 2-letter Linotype matrices, in good condition. Address TRIBUNE, Bay City, Mich.

FOR SALE—Formulas for the manufacture of fine grade printing, lithographic inks and varnishes. E 533, care New York office, INLAND PRINTER.

FOR SALE—Goss perfecting press, 4 and 8 pages, 6, 7 or 8 columns; first-class condition, complete stereotyping outfit, shafting, pulleys, etc.; price, very low. C 426.

FOR SALE—Job printing plant in hustling Glens Falls, N. Y.; big bargain; write for particulars to HIBBARD & CHITTY.

FOR SALE—One each 8 and 11 point Empire typesetting machines, in good condition. Address Box 848, Charleston, S. C.

FOR SALE—One 3½ horse-power Backus gas engine; one 7 horse-power Backus gas engine; one 10 horse-power Backus gas engine; one 10 horse-power Westinghouse motor, 500 volt. FRED N. BURT, corner Seneca and Hamburg sts., Buffalo, N. Y.

FOR SALE—TYPE: 3 fonts American Italic Series, 24-point 6 A 9a, 48-point 3 A 4a, 60-point 3 A 4a, new, never used; price, \$12 for the lot. BEMIS MACHINE SHOP, Indianapolis, Ind.

FOR SALE—Water motor, meter, press, cutter, type, etc. N. L. COGSWELL, Cortland, N. Y.

HAVING INSTALLED TYPESETTING MACHINES in our plant, we have for sale cheap about 1,000 pounds of 10-point type, nearly new and in good condition; this is a bargain to any one who can use it. Write quick, as it will not last long at the price. SHALLCROSS PRINTING & STATIONERY CO., 419 N. Fourth st., St. Louis.

POWER EMBOSSEING OR SMASHING MACHINE, rotary card cutting machine for cross cutting, with collating attachments; 72-inch rotary slitting machine; bronzing machine; 3 wire stitching machines; paper-box makers' corner cutter, foot power; 2 job printing-presses. SPRAGUE, 630 Filbert st., Philadelphia.

WE OFFER FOR SALE THE FOLLOWING MACHINERY now running in our establishment; one 48-inch Acme cutter; one No. 12 Sanborn embosser; one 10 by 15 Colt's Army job press; one 8 by 12 Gordon job press; one Brown folder, range 21 by 29 to 42 by 59; one Campbell pony, bed 25 by 35, type 24 by 34. For particulars, address GREELEY PRINTERY OF ST. LOUIS, 618-622 N. Second st., St. Louis, Mo.

TWO BOUND VOLUMES INLAND PRINTER, October, 1899-1900; 26 loose, October, 1900-December, 1902; offer. LAURENCE KEITH, N. Easton, Mass.

HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

ADVERTISEMENT WRITER WANTED—Large concern wants a practical business writer, capable of handling a wide range of subjects; originality more essential than experience, although the latter will be valued at its worth. Address with particulars, G. J., P. O. Box 1592, Philadelphia, Pa.

BOOKBINDER, FORWARDER AND FINISHER of blank-books and printed work; \$16.50 per week. HOOSIER PRINTING CO., Muncie, Ind.

COMPOSITOR WANTED—Job and law blank work, country office in the East; steady work; 54-hour week; good wages; immediately. E 506.

GOOD POSITION in Pennsylvania town of 10,000, for practical job printer possessing original ideas. E 496.

HALFTONE FINISHER and wood engraver. E 555, care New York office INLAND PRINTER.

I CAN PLACE a cylinder pressman, all-around printer, artistic compositor and a good newspaper reporter. E 302, New York office INLAND PRINTER.

SALESMAN WANTED by wholesale paper house on Pacific Coast, who is thoroughly familiar with printers' stock; state past experience and where last employed. E 499.

SOLICITOR, high-grade, for best engraving house in St. Louis; must be thoroughly familiar with business and a hustler; state salary. E 530.

SUPERINTENDENT for lithographing and printing plant in New York State; one who can invest from \$2,000 to \$5,000. E 505.

TWO GOOD SALESMEN WANTED to carry side line on commission, one Eastern and one Middle States; staple article. C 483.

WANTED—A young, ambitious, strictly sober young man to act as manager and publisher of daily and weekly newspaper in a live town of 7,000 population in Oregon. E 593.

WANTED—A young, up-to-date editor for a Democratic daily in a city in western New York. E 516.

WANTED—All-round job printer, young, country office trained man preferred; wages \$12 per week of 54 hours; permanent situation if satisfactory. ARGUS AND PATRIOT CO., Montpelier, Vt.

WANTED—An all-round printer in a large private office, mostly illustrated catalogue work; must be a rapid compositor and familiar with presswork; married man with small family preferred; must be strictly moral, agreeable and industrious; location in a quiet little country village away from the worry and bustle of the city; moral community, no saloons, good church and school privileges; wages moderate, but cost of living correspondingly low; pleasant employment for family also if desired, a desirable and permanent position for the right man. Address, with references, E 513.

WANTED—Artistic job compositor; original, steady, sober; permanent position to right man. E 497.

WANTED—City salesman; young man with push and energy to solicit printing, lithographing and binding; good position for man with proper credentials. BROWN, TREACY & SPERRY CO., St. Paul, Minn.

WANTED—Cylinder pressman for half-tone work, steady, sober; permanent position to right man. R 497.

WANTED—First-class advertising manager for daily paper in city of 40,000 in the Middle West; permanent position and good salary for one who has successful record and who can show results. E 224.

WANTED—First-class bindery man to supervise the office and the bindery department; must have executive ability and a thorough knowledge of county, bank and commercial work; office experience necessary; parties having only workroom training need not apply; write with references and salary expected. BROWN, TREACY & SPERRY CO., St. Paul, Minn.

WANTED—First-class lithographic designer and sketch artist; also good stone engraver, to go to Southern city; state salary expected and send samples. R 509.

WANTED—Foreman for medium-sized composing-room; one who thoroughly understands the business, is a worker, capable of handling men to advantage, and possesses advanced as well as artistic ideas in the use and arrangement of type; must also be able to "lay out" and direct the setting up of the very best of advertising matter of every description, including advertisements for magazines; want a man about 35 to 40 years of age, and free from childish traits and notions. Address E 178, sending samples of work, and state where employed, married or single, and wages expected.

WANTED—To correspond with binder who desires to locate here for health or other reasons, and who would be willing to work part time; or, all-around binder competent to do distributing in job or advertising office; salary, \$21 per week. LAS VEGAS PUBLISHING COMPANY, East Las Vegas, N. M.

SHERMAN ENVELOPE CO. Manufacturers of all kinds and sizes of ENVELOPES

WORCESTER, MASS.

LITHOGRAPHED, PRINTED OR PLAIN. THE SHERMAN STATEMENT MAILING ENVELOPE
THE SHERMAN STAMP SAVER, ALSO ANCHOR CLASP MERCHANDISE MAILING ENVELOPES
OUR ENVELOPES ARE MADE FROM STANDARD GRADES AND WEIGHTS OF PAPER

HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

WANTED—Good color pressman; only such as are highly recommended need apply. E 512.

WANTED—To correspond with person who understands estimating on book and job printing, ruling and blank-books, with ability to sell same to city and country trade. R 546.

WANTED A RULER—One able to handle all grades of work, but particularly strong on fast faint-line work; steady position, good pay. Address BOX 87, Appleton, Wis.

WAX ENGRAVER WANTED—To go to Southern city. Address E 509, stating experience and salary wanted.

\$300 CASH will put capable editor and manager in position, paying \$150 monthly salary; mining monthly. BOX 712, Laramie, Wyoming.

SITUATIONS WANTED.

A-1 LINOTYPE MACHINIST desires change; excellent experience, both factory and office 10 years; capable of handling large plants; news or job office; A-1 references; union. E 550.

ARE YOU IN NEED OF ANY CLASS OF EMPLOYEES IN YOUR BUSINESS?—THE INLAND PRINTER is in receipt of a great many inquiries for situations for men in all departments of the printing trades. If you are in need of workmen write to The Inland Printer Company, 120-130 Sherman street, Chicago, and a blank will be sent you for a specification of your wants. You will be placed in communication with men who can meet your requirements at once. Strictly confidential.

A COMPETENT ESTIMATOR, organizer, systematizer, "pointer" man, now employed, will change; no objection to occasional trips in response to calls; highest references; might consider superintendent, or take entire charge. R 272.

A LINOTYPE MACHINIST-OPERATOR, steady, practical workman, union, seeks position; familiar with high-class work. E 510.

A UNION PRESSMAN, of 10 years' practical experience on cylinder and platens, wants a place in some Northern shop of 1 or 2 cylinders and a string of platens, running commercial and blank-book work; young, sober and industrious, single, and want advancement; open for engagement at any time. E 539.

A WELL-EDUCATED GERMAN, 22, experienced as printer and compositor, with knowledge of all kinds of reproduction and working in a printer's office, wants a position in New York on the 15th of August or later. E 495.

BINDERY FOREMAN—Young man, age 29, strictly up to date on all blank-book, county and printed work, sober and competent, practical, all-around man, good on figuring, wishes to make a change; 9 years' experience as foreman. E 519.

CYLINDER PRESSMAN, first-class half-tone and color work, desires a change; have charge at present; thoroughly experienced; references. E 544.

EDITORIAL WRITER AND PROOFREADER of first class, desires situation; moderate salary; samples furnished; references. E 194.

EXPERIENCED NEWSPAPER MAN, a practical printer, wants position; competent to take charge of weekly or country daily and job business or responsible position in city office; has standing among newspaper men of State; will give references and reasons for being out of employment. E 526.

EXPERIENCED PRESSROOM FOREMAN on fine presswork wishes situation; can manufacture his own inks. R 533, care New York office INLAND PRINTER.

EXPERIENCED, SUCCESSFUL SOLICITOR, practical printer, competent estimator, employed, will change; must be house large facilities; state wages will pay. E 272.

FIRST-CLASS JOB COMPOSITOR wants situation in the West; union. E 536.

FOREMAN OF COMPOSING-ROOM, also foreman of pressroom, desire to make change; both have good positions at present time, understand how to handle men to best advantage, and how to work together so as to make money for their employer; both strictly sober, at present employed, but could be induced to make a change, if better opportunities were offered; understand the business from A to Z. E 529.

GENTLEMAN of long and varied practical experience in high-grade printing (including mail order advertising) would economically install and manage printing department for large concern desirous of producing own work, or would manage existing plant; abstainer, energetic, competent, reliable. E 353.

GOOD CYLINDER AND PLATEN PRESSMAN would like change of position; second place with chance for improvement desired. E 413.

JOB COMPOSITOR, capable of taking charge, wants position in California or Hawaiian Islands; crackerjack on rulework, reliable references; first-class houses only need answer. E 511.

JOB PRINTER, all-around, wants a change; would go to Pacific, Northwest or Klondike. E 525.

LINOTYPE MACHINIST desires day situation; job and book office preferred; widely experienced on quick and numerous daily changes for best grade work on 4-machine battery; cool, calm, careful, set anything, not a kicker, always on hand, don't drink, age 26, familiar and experienced with use both of gas and gasoline under metal-pot, also old and new machines, high speed and accurate, at present averaging 5,000 ems per hour corrected 13-em minion on morning paper, *Daily Advertiser*, Honolulu; 8 hours' work and good wages imperative; always prompt. Address, or if in immediate need, cable particulars to ADOLPH WERCKENTHIN, 732 Kinau street, Honolulu, Hawaiian Territory, care of R. J. Greene. Mr. Werckenthin has since resigned and returned to San Francisco, California. Please address all communications to No. 3020-3022 Sixteenth street, care of N. Brace, until August 15.

LINOTYPE MACHINIST desires position with privilege of learning to operate; average 2,000 per hour, if copy good. E 524.

OPERATOR-MACHINIST desires change; 1,700 lines brevier; A-1 machinist, accurate, reliable, sober, union; 5 years' experience. References. E 485.

OPERATOR-MACHINIST desires situation; competent and sober. E 402.

PRESSMAN, over 18 years' experience in all kinds of presswork, desires situation. E 528.

PRESSROOM FOREMAN desires to make a change; good executive ability; now foreman of large shop handling high-grade printing. C 468.

PRESSROOM FOREMAN, first-class on half-tone cut and color work; have thorough knowledge of folding-box work, good executive ability; 6 years with last employer. E 514.

PROOFREADER of wide experience desires a steady situation on some first-class daily newspaper; has worked as a proofreader in Chicago, Seattle, San Francisco and other cities; rapid, accurate and reliable, union; practical printer. Address, stating salary and full particulars, E 504.

SITUATION WANTED as working foreman in job printing plant; 24 years' experience estimating, stock buying; sober, reliable, union. E 551.

SITUATION WANTED by first-class cylinder pressman, thoroughly familiar with all classes of work and presses; 15 years' experience, capable of taking charge. J. T. GRAHAM, 112 North Sixty-third st., West Philadelphia, Pa.

SITUATION WANTED by first-class pressman on Hoe perfecting press; 14 years' experience. GEO. STEINHAUER, 370 Gregory st., Rochester, N. Y.

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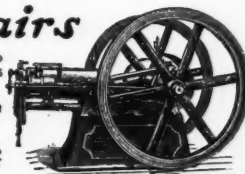
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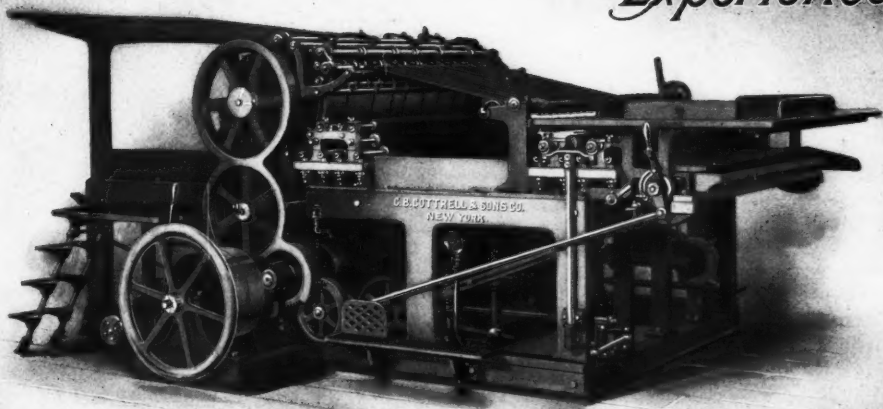
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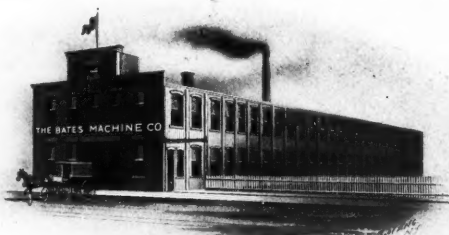


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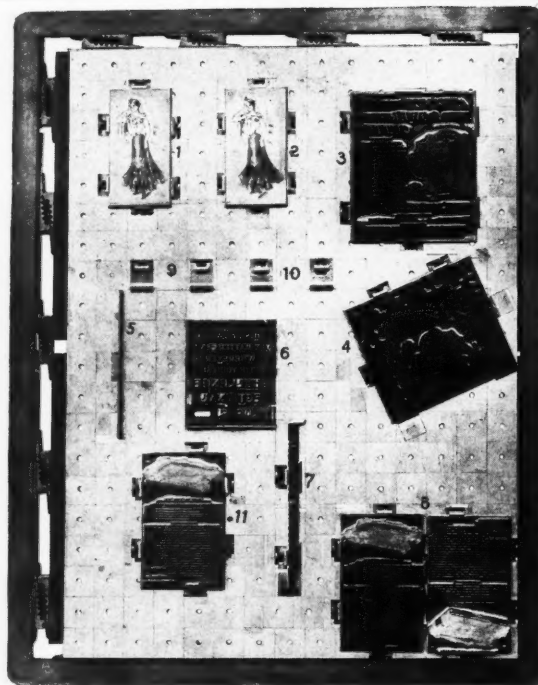
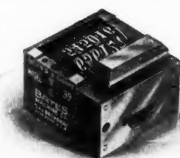
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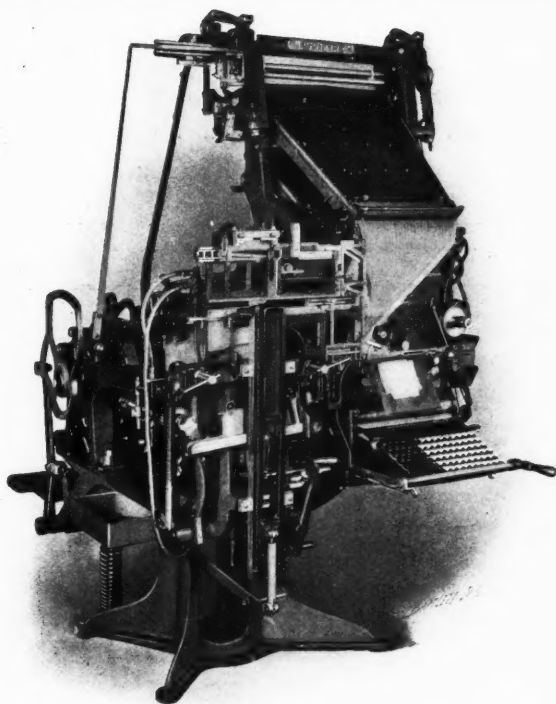
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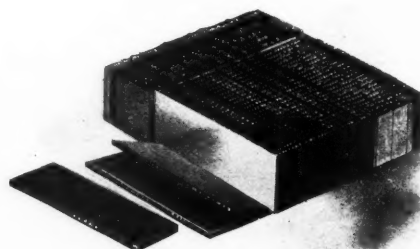
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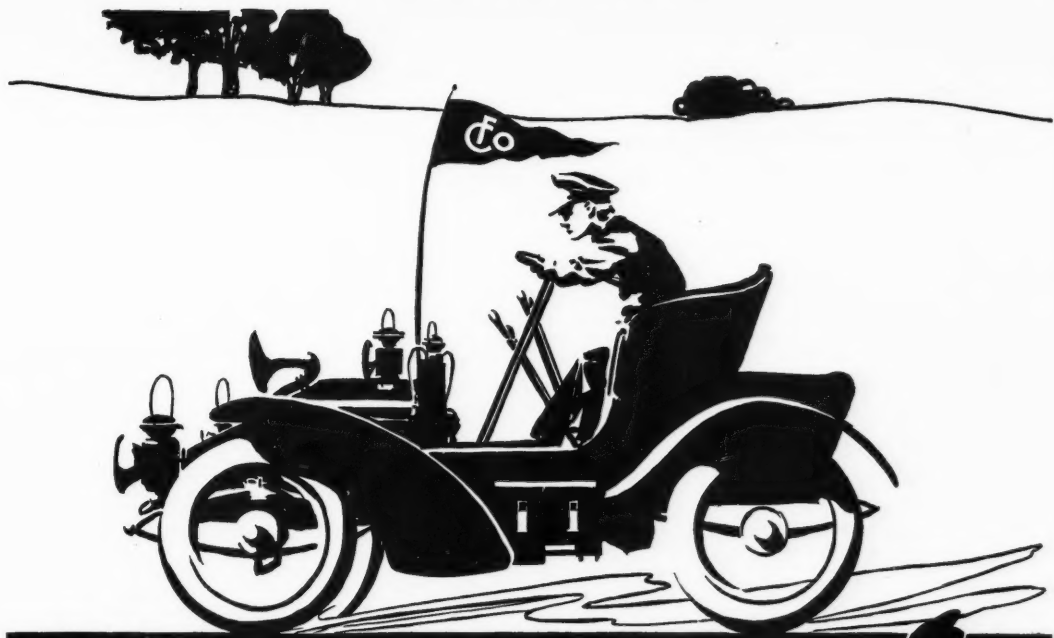
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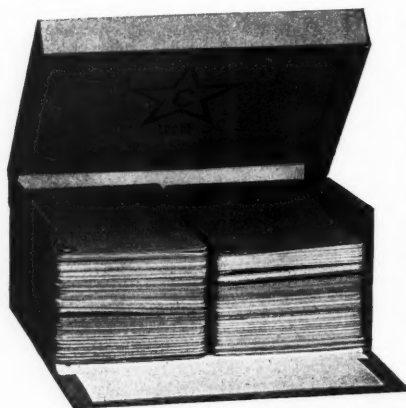
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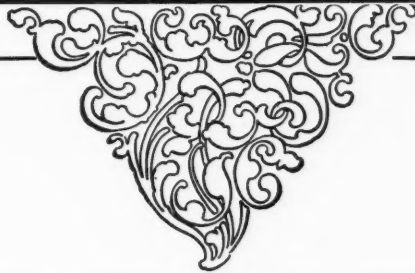
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Brehmer Stitchers for Calendars, Pamphlets, Booklets, Baby Stitches for Booklets, etc., Advertising Novelties, Heavy Books, Telephone Books, Box Corners, Fan Handles, Shoe Gussets, etc.

Chas. Beck Paper Co., Ltd.

609 Chestnut Street, Philadelphia, Pa.

Machine Shop, 604 to 610 Ranstead Street.

When You Are Ready to Purchase

Electrotype, Stereotype, Engraving Machinery
of the quickest and most durable type, and which meets the requirements of the trade in every respect,

Write to Us. We Have It

— FOR —

Quick Delivery at Reasonable Prices.

Our Curved, Flat and Combination Routing Machines

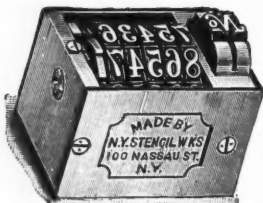
are *absolutely* the *FASTEST* in the world. Ease of operation, high speed without vibration, are features of excellence of these machines.

GEO. E. LLOYD & CO.

194-204 South Clinton Street. CHICAGO, ILL.

APEX Typographic Numbering Machine

Machines for Cash Sales Books, 1 to 50 or 1 to 100 and repeat.



Patented March 27, 1900.

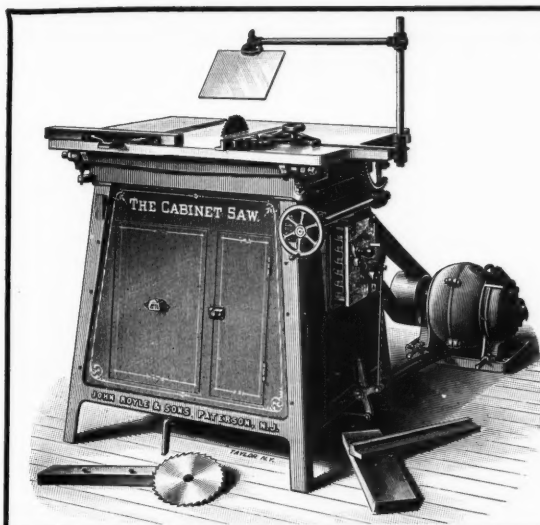
Size, 1 1/4 x 7/8 inch. Type High.
Made entirely from Steel and fully automatic.

Special machines made to order with drop ciphers, entirely automatic, for printing backward without stopping the press; also, machines for Harris Automatic Press, or any other special numbering machine or device.

We have made Numbering Machines of various kinds for many years, and having a thorough knowledge of the other machines of this kind, have produced the **APEX** as the highest point in the art of making this class of goods, and the **APEX** in the hands of many users has proved to be the best, without exception. *References and prices on application.*



New York Stencil Works, 100 Nassau Street, NEW YORK CITY



CONVENTION FACES

were of two kinds. Many were care-free, contented, jovial; the wearers of these were invariably users of Royle machines. There were other faces that were care-worn, discouraged, cynical; they were the faces of users of inferior machines. The moral is plain: Use Royle machines and get happy.

JOHN ROYLE & SONS
PATERSON, NEW JERSEY, U. S. A.



Crane's Ladies' Stationery

*Sold by all Stationers
and Booksellers*

Our Papers are supplied in Fine Wedding Stationery, Visiting Cards and other specialties by GEO. B. HURD & CO., New York, whose boxes bear the word "Crane's," containing our goods.


THESE goods are suited to the tastes of the most select trade. Their merits are known the world over, and they yield a profit to the dealer. Once tried, the purchaser becomes a regular customer. Presented in the following styles and qualities:

SUPERFINE QUALITY—In Light Blue Boxes, containing $\frac{1}{4}$ ream of Note Paper each, and in separate boxes $\frac{1}{2}$ thousand envelopes corresponding.

EXTRA SUPERFINE QUALITY—In Lavender Colored Boxes, containing $\frac{1}{4}$ ream of Extra Fine Paper each; in like boxes are Envelopes to match.

MANUFACTURED BY

Z. & W. M. CRANE
DALTON, MASS.

All this Stationery
can be relied on as
represented 

CROWN



PLATES

PICTURES TALK

MORE THAN WOMEN.

DO YOU EVER MAKE THEM TALK FOR YOU?

Every progressive newspaper and job printer should use the Hoke Crown Engraving Plate Process of making cuts. It is simple, quick and inexpensive; used by the largest dailies, also by the smaller weeklies.

Tell us about yourself and we will explain the adaptability of our method to your needs. You make the cuts in your own office. We furnish you with the tools, materials and instruction, and we *guarantee* your success. No expensive plant is required. Cost of maintenance is nominal.

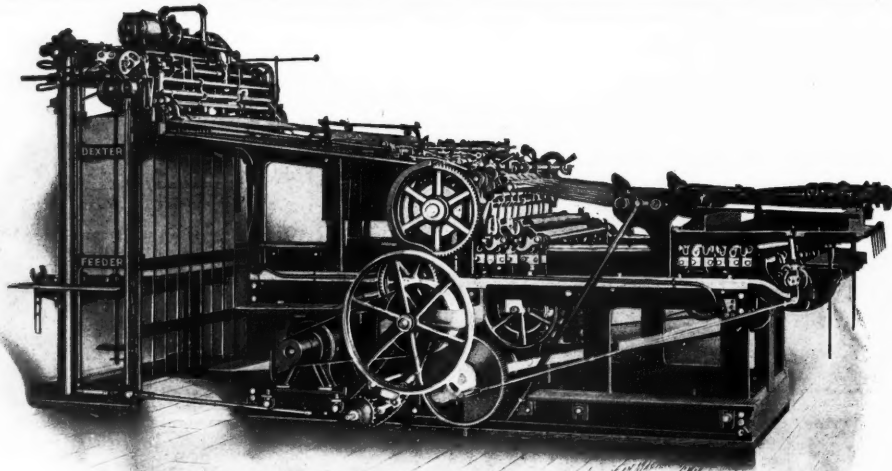
We place publishers in correspondence with competent artists when desired. We instruct local artists when requested. All letters answered promptly. Write us. Our many years of experience will help you.

HOKE ENGRAVING PLATE CO.

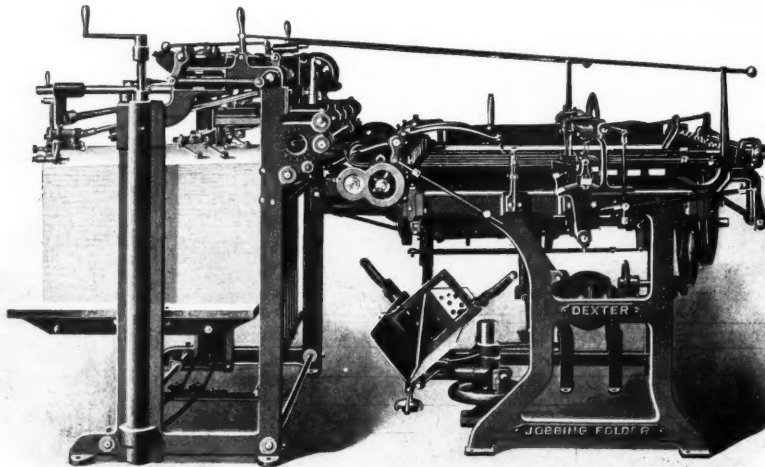
Patentees and Sole Manufacturers,

St. Louis, Mo., U. S. A. and 111 Fleet St., E. C., London, Eng.

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THE DEXTER AUTOMATIC PRINTING PRESS FEEDING MACHINE



THE DEXTER JOBBING MARGINAL BOOK AND PAMPHLET FOLDER
WITH DEXTER AUTOMATIC FEEDER ATTACHED.

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DEXTER FOLDER CO.

MAIN OFFICE AND FACTORY—PEARL RIVER, NEW YORK

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NEW YORK

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STRATHMORE PARCHMENT *LINEN FINISH*



DO you ever think what an important factor in your business success your stationery played? The quality of your stationery nine times out of ten gives the impression to your correspondent as to what kind of a house he is dealing with, and it is often just that little item which influences him in your direction. Think this over and see if your stationery will not stand an improvement.

Printers who are up to date and are looking for something new and handsome for their customers should submit samples of Strathmore Parchment.

Sample book showing specimens of letter-heads in dry lithographing, printing, and die stamping mailed upon application.

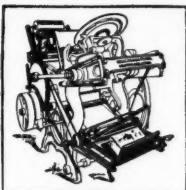
MITTINEAGUE PAPER COMPANY
MITTINEAGUE, MASSACHUSETTS · H. A. MOSES, *Treasurer*

STRAIGHT PAPER NEW

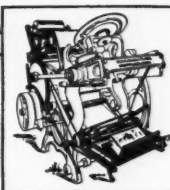
It is a well known fact that the
quality of the paper used in the
printing of the book is of great
importance. The paper must be
of a good quality and must be
free from all impurities. It must
also be of a uniform color and
must not be too thick or too thin.

The paper must be of a good
quality and must be free from
all impurities. It must also be
of a uniform color and must
not be too thick or too thin.

MITCHELL PAPER COMPANY
NEW YORK



The
Kramer Web Attachment
for Platen Presses



is in a class entirely by itself. It is no special press or machine costing lots of money, and good only for a particular purpose.

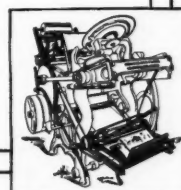
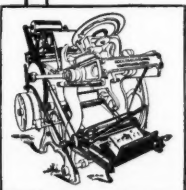
It attaches to your every-day press and converts it into a machine that at once competes with a high-class, high-speed, high-priced especially built press.

Take it off when not needed and feed your press by hand—done in a moment.

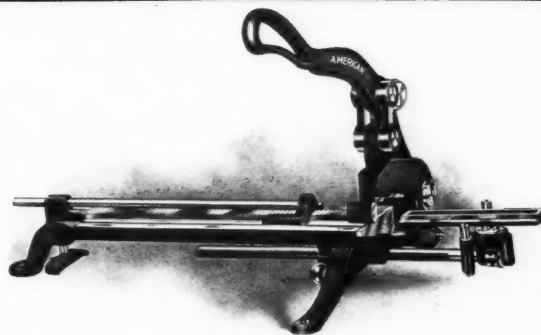
You'll only find the value of this device when you see it work, or have it in your office.

KRAMER WEB COMPANY
BOURSE, PHILADELPHIA

J. P. MORRIS, 31 Union Square West, Bank of the Metropolis, NEW YORK
American Type Founders Co.
Toronto Type Foundry Co. Keystone Type Foundry Co.



American Lead and Rule Cutters



Will do all that any other cutter will do and, in addition, will do several things that no other cutter will do. They are *the only cutters* with permanently accurate gauges. The only cutters gauging to nonpareils. The only cutters gauging to points. Gauges set much quicker, too. Booklet tells more—it's free.

Prices No. 1, \$7.00 ... No. 2, \$10.00 ... No. 3, \$12.00

ALL DEALERS SELL THEM

MADE ONLY BY

H. B. ROUSE & CO., 158 East Huron Street, Chicago.



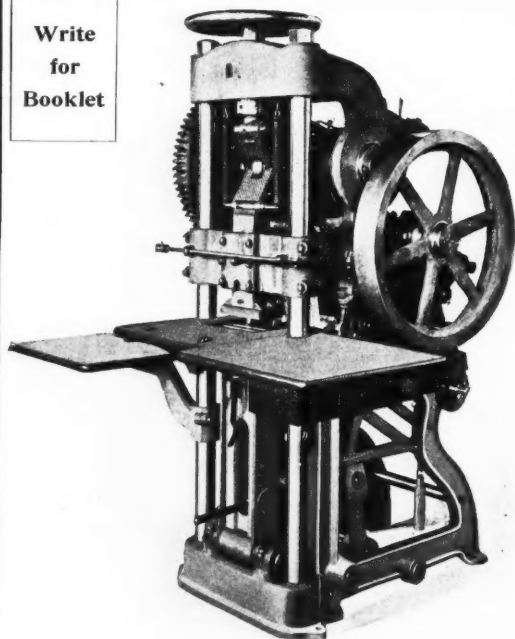
Buffalo Printing Ink Works

There once was a hustler from Buffalo,
Who was known for good printing both high and low;
For the very best ink
He searched every chink,
Lo! he found it at home in Buffalo.

OFFICE AND FACTORY

Buffalo
NEW YORK

Write
for
Booklet



Do You Know Why The Carver & Swift Stamping Press

Is in the Lead To-day?

BECAUSE it is able to produce the *greatest output* at the *least cost* for production.

WOULD YOU LIKE TO KNOW on what ground we make this statement?

EXPERIENCE—Those who have used other makes with ours say ours is SUPERIOR. Those who have used our presses for several years buy duplicate machines.

BUY one press and more will follow.

C. R. CARVER CO.

SUCCESSORS TO

The Carver & Swift Stamping Press & Mfg. Co.

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PHILADELPHIA, PA.

MILLER & RICHARD, Canadian Agents,
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Calendars, Fans AND CALENDAR PADS

WRITE FOR CATALOGS AND PRICE-LISTS

Advertising Novelties. Large assortment. All new and up to date. Carnival season is at hand, merchants want inexpensive novelties. We have them. Write us for catalogs.

Bennett-Thomas Mfg. Co.
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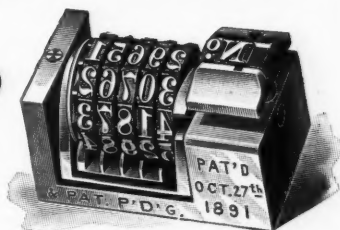
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WE REBUILD AND
SELL PRINTING PRESSES
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PRINTERS' MACHINERY
HOUSE
50 N. CLINTON ST. CHICAGO

"THE FORCE"

No. 13
Typograph
Numberer

With
Removable
Side Plates



5 wheels **STYLE 1234567890**

A new machine having the least parts of any in the market, insuring its reliability and avoiding its getting out of order

FOR **\$11.25** NET

Including the solid Interchangeable

Interlocking and Single-Bearing Plunger



Any style of figure machine of any capacity at proportionate price. Repairs to every class of numbering machines. Special machines made to order.

May be had of all Typefounders and Printers' Supply Houses

Manufactured by

WM. A. FORCE & COMPANY, Inc.
New York :: Brooklyn :: Chicago

Light,
Inflexible **ENVELOPES**

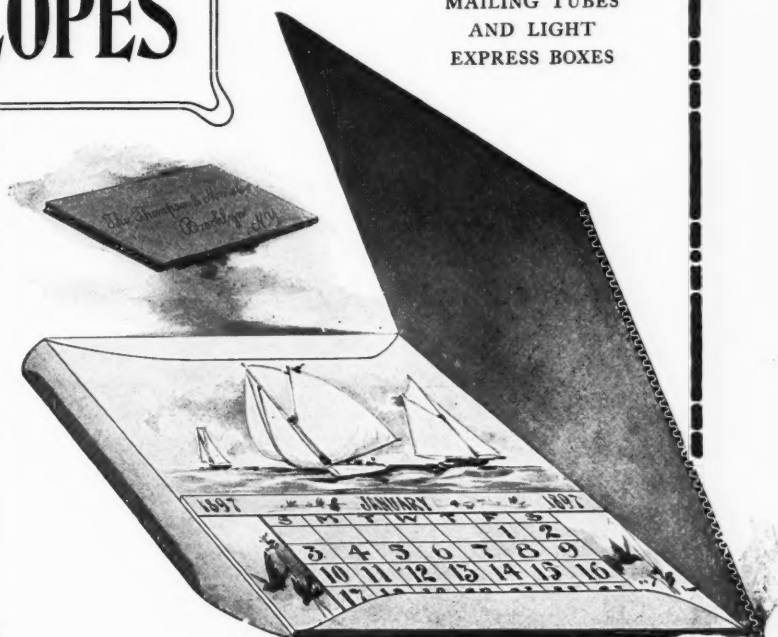
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Calendars
Engravings
Catalogues
F L A T

**THE THOMPSON
& NORRIS CO.**

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Brookville, : : INDIANA
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IMPROVED
SPIRAL
MAILING TUBES
AND LIGHT
EXPRESS BOXES



THE HUBER

THE HUBER PRESS

The best built and most durable is surely the cheapest, especially when you consider the good features that excellence of manufacture always insures.

The Huber Press is built for the finest work; its impression is the strongest and most rigid; its distribution, with the pyramid and geared angle rollers, gives the most uniform and even flow of the ink; without intermediate gears, the drive is direct; bed and cylinder locked together—the entire stroke is a guarantee of register.

A little time spent in investigating the good points of the Huber will repay you in the time saved in its use over other machines.

Let us show you the Huber Press.

VAN ALLENS & BOUGHTON

19 to 23 Rose St., 59 Ann St., New York.

AGENTS, PACIFIC COAST, HADWEN SWAIN MFG. COMPANY.
215 Spear Street, San Francisco, Cal.

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AGENT, ENGLAND, P. LAWRENCE, 57 Shoe Lane, London, E. C.

WESTERN OFFICE, 277 Dearborn Street,
H. W. THORNTON, *Manager*,
Telephone, 801 Harrison. CHICAGO

Comparisons Are Odious—*But not for us.*

DO NOT BEWARE OF IMITATIONS
 OF
Ullman's Doubletone Inks

Try them all—Use them if you can.

**What THEO. L. DE VINNE
has to say:**

NEW YORK, May 26, 1903.

SIGMUND ULLMAN CO.,

New York, N. Y.:

Gentlemen,—Previous to printing your specimen book we had but limited experience in using "Doubletone" Inks, and knowing that certain colors called for the use of heavy pigments, we naturally watched the outcome of our efforts with some degree of anxiety. We had been but a short time at work when it became evident that these inks were easier to handle than the usual run of colored inks; we found them to be strong in color and of good covering capacity, and we feel that their smoothness and free working qualities will insure for them the appreciation of printers.

You certainly have with your invention broadened the printing field by making possible artistic effects which heretofore could only be obtained by two or more impressions. Your inks certainly open up possibilities to the printing world previously unthought of.

Very respectfully yours,

THEO. L. DE VINNE & CO.

**What ROBT. L. STILLSON
has to say:**

NEW YORK, April 15, 1903.

SIGMUND ULLMAN COMPANY,

New York, N. Y.:

Gentlemen,—Regarding the lot of fifty-one different inks from which we have just printed specimens for you, would say that we have used every one of the inks just as you furnished them. They work smooth, clean, and without picking on ordinary coated paper from fine half-tone engravings.

All the dark Doubletone Inks lay on the paper very thin and flat, covering the solids with much less ink than is usually required, and with far more intensity.

They dry very hard over night, and sufficiently to handle inside of six hours.

The opaqueness of the Doubletone Inks is quite remarkable.

Very respectfully yours,

ROBERT L. STILLSON COMPANY.

The DeVinne Series, Summer, 1903, Specimen Book of our Doubletone Inks, just published, will be furnished on application, together with our booklet, "OUR DOUBLETONE INKS IN THEORY AND PRACTICE."

SIGMUND ULLMAN COMPANY
NEW YORK AND CHICAGO

Strongest,
Simplest
and
Cheapest
Foot-power
PUNCH
PRESS
on the
Market



Card Index,
Loose Leaf
Ledger,
Round
Hole
and
Special
Punching



Write for Quotations, Literature and the name of the Dealer nearest you who carries them in stock.

Gether-Drebert-Perkins Co. 91 Huron Street
Milwaukee, Wisconsin

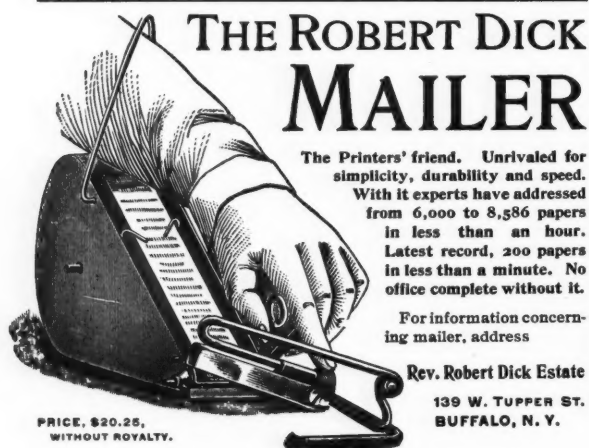
BRISTOL BOARDS

*for Printing, Lithographing, Plate Engraving,
Folding, Embossing, Art Advertising and
the thousand and one specialties—all in stock
or made to order to suit any purpose.*

PRICES CONVINCINGLY LOW

Samples with prices upon request.

UNION CARD & PAPER CO.
27 Beekman Street, New York



PRICE, \$20.25,
WITHOUT ROYALTY.

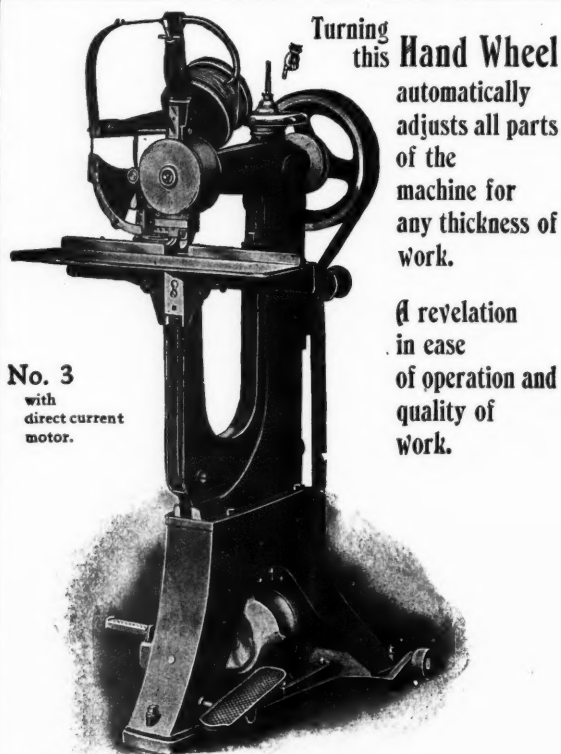
THE ROBERT DICK MAILER

The Printers' friend. Unrivalled for
simplicity, durability and speed.
With it experts have addressed
from 6,000 to 8,586 papers
in less than an hour.
Latest record, 200 papers
in less than a minute. No
office complete without it.

For information concern-
ing mailer, address

Rev. Robert Dick Estate

139 W. TUPPER ST.
BUFFALO, N. Y.



No. 3
with
direct current
motor.

Turning
this Hand Wheel
automatically
adjusts all parts
of the
machine for
any thickness of
work.

(A revelation
in ease
of operation and
quality of
work.)

BOSTON WIRE STITCHER CO.
No. 170 SUMMER STREET, BOSTON



H·H·WILLCOX CALENDARS BUFFALO, N.Y. U.S.A.

Make the Desert blossom

Turn the hard times of the summer printing-office into "Good Times" by doing a little outdoor work with the "Willcox" line of calendars.

.... No. 551 Maud ... A portrait by Henri Rondel ... is the number and title of one of the forty-five three-color reproductions from oil and water-color paintings in the "Willcox" 1904 calendar samples. The color insert of this number is this design.

We do all the work but the plates.

Forty more genre subjects in duo-printing make up line the most complete, artistic and best selling calendar ever offered printers.

Ten samples and price-list, "A Few Opinions" and lots of information sent prepaid just for the asking.

Honest work and "Willcox" samples are a combination which bring the much sought for results—"orders with profit."

You've been thinking of getting
these samples.



Do it now

We are
Not Printers

We have no connection with any printing house and confine our operations to our own line.

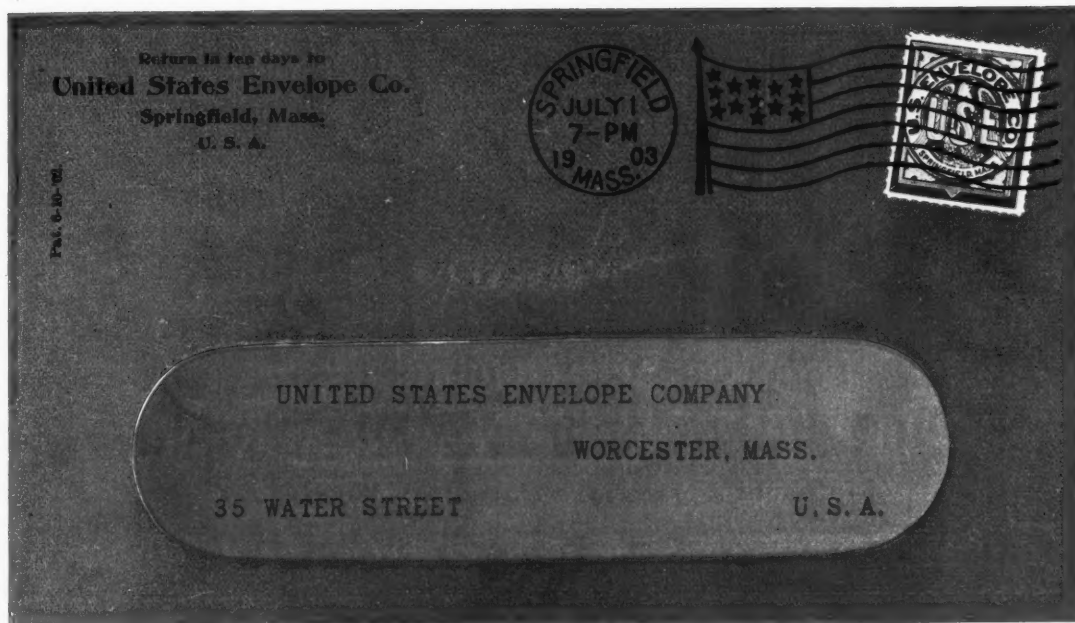
Our Business

is making plates for letter-press printing—any kind—any style—any quality—for any purpose—illustrative or advertising. Design, draw, engrave and electrotypes them. There are many methods. We operate them all—under one roof—separate department for each—a capable man in charge for each. We have the facilities and skill to do anything required in our line. We are always pleased to quote prices and furnish samples.

Geo. H. Benedict & Co.

Designers, Engravers, Electrotypers

308-318 Dearborn Street :: :: Chicago, Ill.



Outlook Envelope

What the Outlook Envelope Accomplishes

It renders absolutely impossible the mistakes—always annoying and in many cases embarrassing and expensive, which so frequently occur through addressing envelopes or inserting the wrong contents.

Stenographers use from forty-five minutes to one hour per day in addressing envelopes.

The cost of addressing envelopes, whether with pen or writing machine, runs from \$1.25 to \$1.50 per thousand.

In using the Outlook the address on the statement, invoice, letter, notice, circular, or any other communi-

cation, constitutes the address for mailing, thus eliminating entirely the time and labor involved in addressing ordinary envelopes.

By its use mail can be dispatched at frequent intervals instead of accumulating through the day waiting for envelopes to be addressed.

This envelope has only been on the market for a few months, but its absolute accuracy, combined with the saving of time and labor, has already resulted in its adoption by many of the largest houses in this country.

United States Envelope Company

SPRINGFIELD, MASSACHUSETTS.



THE IMPROVED COLUMBIAN CLASP

PROVIDES

PERFECT SAFETY FOR CONTENTS

Pure Jute Manila, XXXX Weight

In which there is Not a Particle of Wood Pulp

SIZES AND PRICES, In Quarter Thousand Boxes

No.	Size	List	No.	Size	List
0	2½ x 4¼	\$4.75	55	6 x 9	\$7.50
5	3⅛ x 5½	5.00	60	6¼ x 9½	8.00
10	3⅜ x 6	5.25	63	6½ x 9½	8.25
15	4 x 6⅜	5.50	65	6½ x 10	8.75
20	3⅞ x 7½	5.75	70	7 x 10½	9.25
25	4⅝ x 6¾	6.15	75	7½ x 10½	9.75
30	4⅞ x 7¼	6.15	9	4 x 9	6.75
35	5 x 7½	6.25	9½	4⅝ x 9½	7.00
40	5⅜ x 7½	6.50	11	4½ x 10⅜	7.50
45	5¼ x 8	6.75	12	4¾ x 10⅞	8.00
50	5½ x 8¼	7.25	14	5 x 11½	8.50

DISCOUNT SHEET sent to the Trade on application

The sizes here specified are the regular sizes carried in stock at the several Divisions

We keep in stock only one weight and quality of paper, and that is XXXX PURE JUTE

Quotations will be made on special sizes and on other grades of stock where the quantities will warrant

Prices for printing are the same as our regular list for printing the different quantities

The best and most satisfactory Mailing Envelope on the market

Manufactured by

United States Envelope Company

And for sale by its several Divisions, as below

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UNITED STATES ENVELOPE CO., Holyoke, Mass.
WHITE, CORBIN & CO., Rockville, Conn.
PLIMPTON MFG. CO., Hartford, Conn.
MORGAN ENVELOPE CO., Springfield, Mass.

NATIONAL ENVELOPE CO., Milwaukee, Wis.
P. P. KELLOGG & CO., Springfield, Mass.
WHITCOMB ENVELOPE CO., Worcester, Mass.
W. H. HILL ENVELOPE CO., Worcester, Mass.

THE INLAND PRINTER BUSINESS DIRECTORY.

The firms enumerated below are reliable, and are commended to the notice of those seeking materials, machinery or special service for the Printing, Illustrating and Bookbinding Industries.

Insertions in this Directory are charged \$7 per year for two lines; more than two lines, \$2 per additional line.

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INTERNATIONAL TYPEWRITING AND ADDRESSING Co., 132 Nassau st., New York. Addressing and mimeographing a specialty.

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HENRY TIRRELL & COMPANY, 118-120 Olive street, St. Louis.—Wholesale dealers in fine imported calendars. We carry a heavy stock of the better grade of calendars only. Importing our own goods direct and in large editions, enables us to make special trade requirements. Correspondence solicited from paper companies, jobbers and printers.

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AMERICAN MANUFACTURING CONCERN, Jamestown, N. Y.

AIR BRUSH.

THAYER & CHANDLER, fountain air brush. 146 Wabash ave., Chicago. Send for catalogue.

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BUTLER, J. W., Paper Co., 212-218 Monroe st., Chicago. Ball programs, Folders, Announcements, Invitations, Tickets, Society Folders, Masquerade Designs, etc.

CRESCENT EMBOSING Co., Plainfield, N. J. See "Embossed Folders."

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THE VAIL LINOTYPE COMPOSING Co., Cleveland, Ohio. Largest exclusive house in the United States; highest grade of bookwork; specializing the business permits quick service and close prices.

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ISAACS, HENRY C., 10-12 Bleeker st., New York.

SANBORN, GEO. E. & Co., 77 Jackson boul., Chicago. Formerly Geo. H. Sanborn & Sons.

BOOKBINDERS' LEATHER AND CLOTH.

THOMAS GARNAR & Co., manufacturers, 181 William st. and 22 Spruce st., New York.

BOOKBINDERS' SUPPLIES.

SLADE, HIPP & MELOY, Inc., 139 Lake st., Chicago. Also paper-box makers' supplies.

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GRAND RAPIDS BOXWOOD Co., Grand Rapids, Mich. Also mounting woods.

BRASS-TYPE FOUNDERS.

MISSOURI BRASS-TYPE FOUNDRY Co., Howard and Twenty-second sts., St. Louis, Mo.

CALENDAR MANUFACTURERS.

CRESCENT EMBOSING Co., Plainfield, New Jersey. Manufacturers of the famous Crescent Calendars. Large line. Write for prices.

TABER-CHANEY COMPANY, LaPorte, Indiana.—Manufacturers of calendars for the printing trade. Large line of artistic copyright subjects. Write for samples and prices.

CALENDAR PADS.

THE SULLIVAN PRINTING WORKS Co., Court and Broadway, Cincinnati, Ohio, make 33 sizes and styles of Calendar Pads for 1904. The best and cheapest in the market. Write for sample book and prices.

CARBON BLACK.

CABOT, GODFREY L., Boston, Mass.

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CHAMPION COATED PAPER Co., Hamilton, Ohio. 4-10

CASE-MAKING AND EMBOSING.

SHEPARD, THE H. O. Co., 120-130 Sherman st., Chicago. Write for estimates.

CHARCOAL FOR ENGRAVERS.

ATLANTIC CARBON WORKS. Prepared Charcoal. E. 40th st. and E. Broadway, Brooklyn, N. Y.

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CHAMPION COATED PAPER Co., Hamilton, Ohio.

COPPER AND ZINC PREPARED FOR HALF-TONE AND ZINC ETCHING.

AMERICAN STEEL AND COPPER PLATE Co., 150 Nassau st., New York. Celebrated satin-finish plates.

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BRIGHT'S "OLD RELIABLE" ST. LOUIS ELECTROTYPE FOUNDRY, 211 North Third street, St. Louis, Mo. Work in all branches.

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ELECTROTYPERS AND MANUFACTURERS OF ELECTROTYPE MACHINERY.

LOVEJOY COMPANY, THE, 444 and 146 Pearl st., New York.

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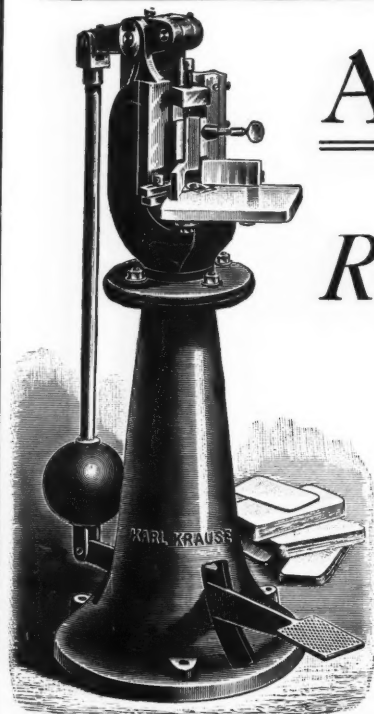
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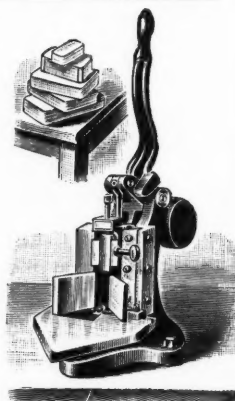
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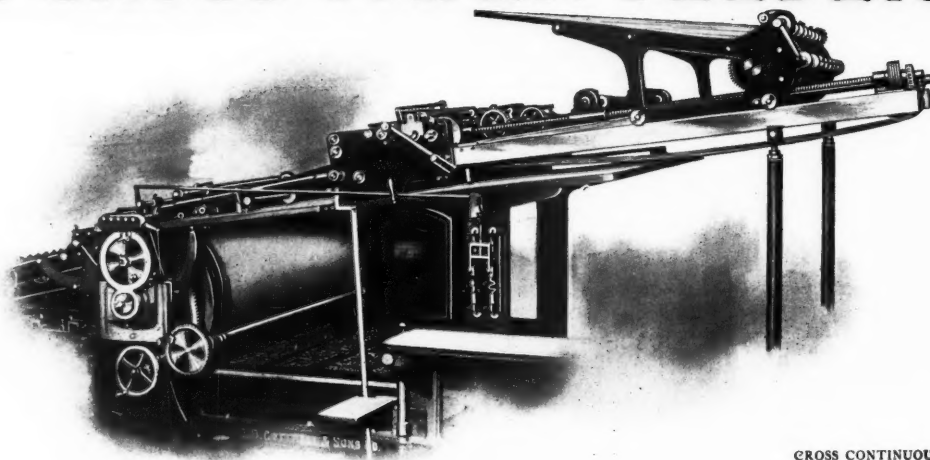
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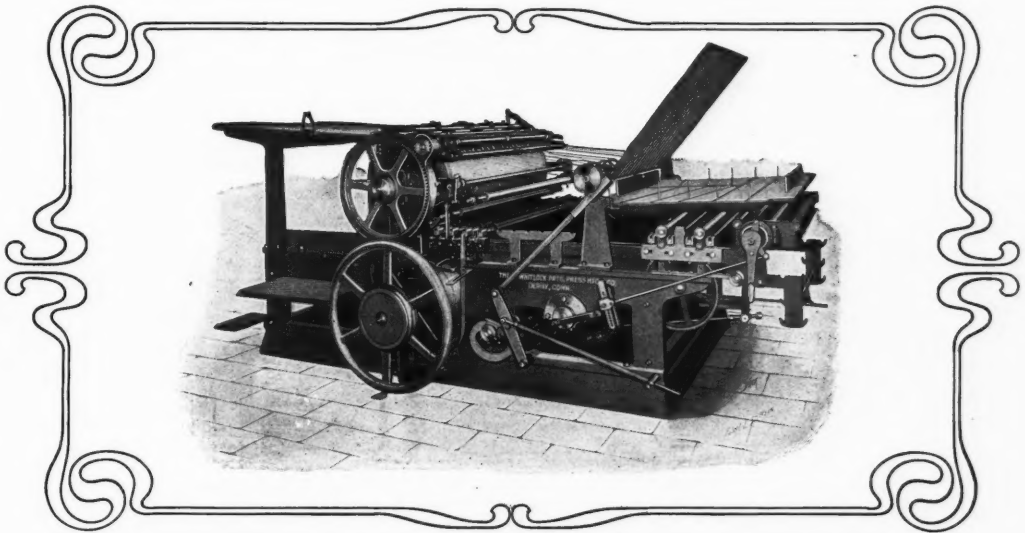
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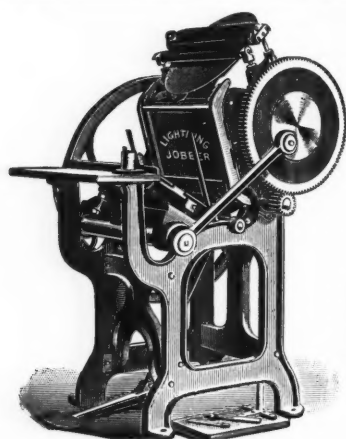
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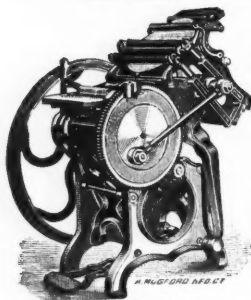
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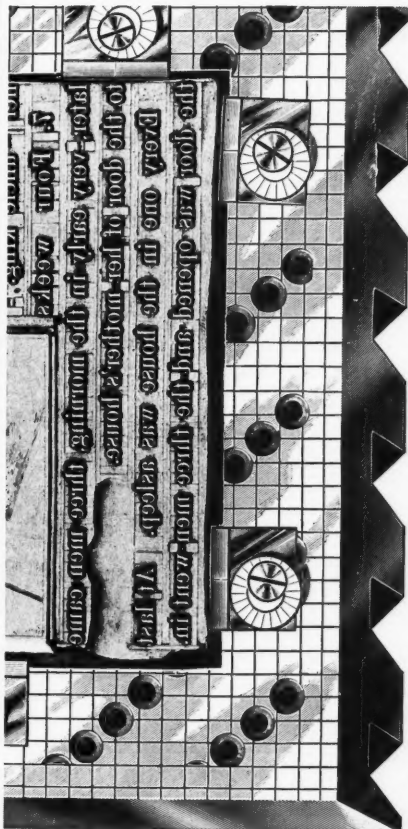
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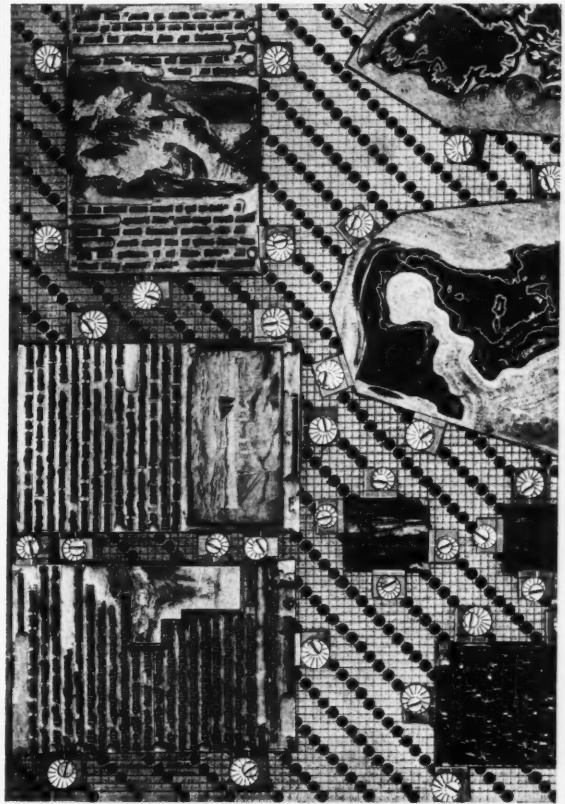
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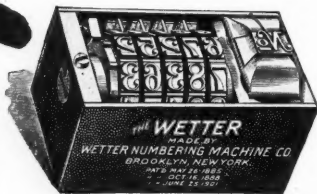
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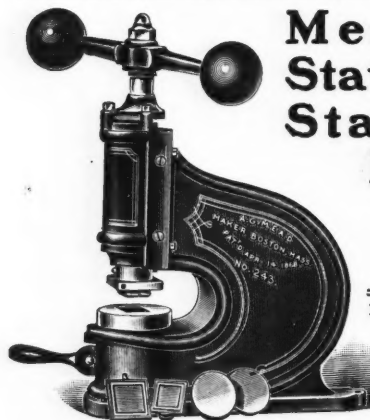
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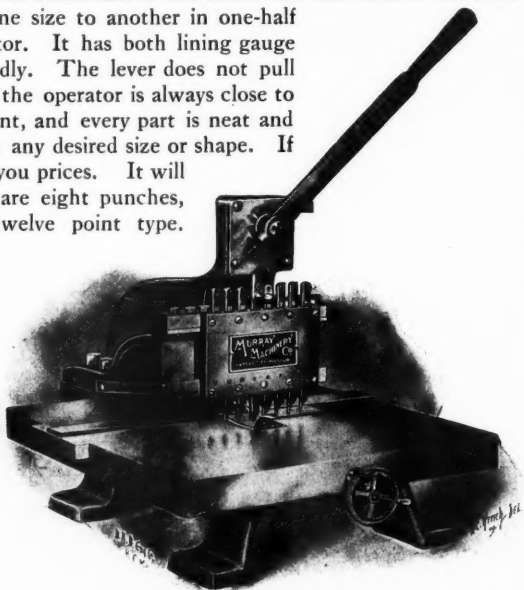
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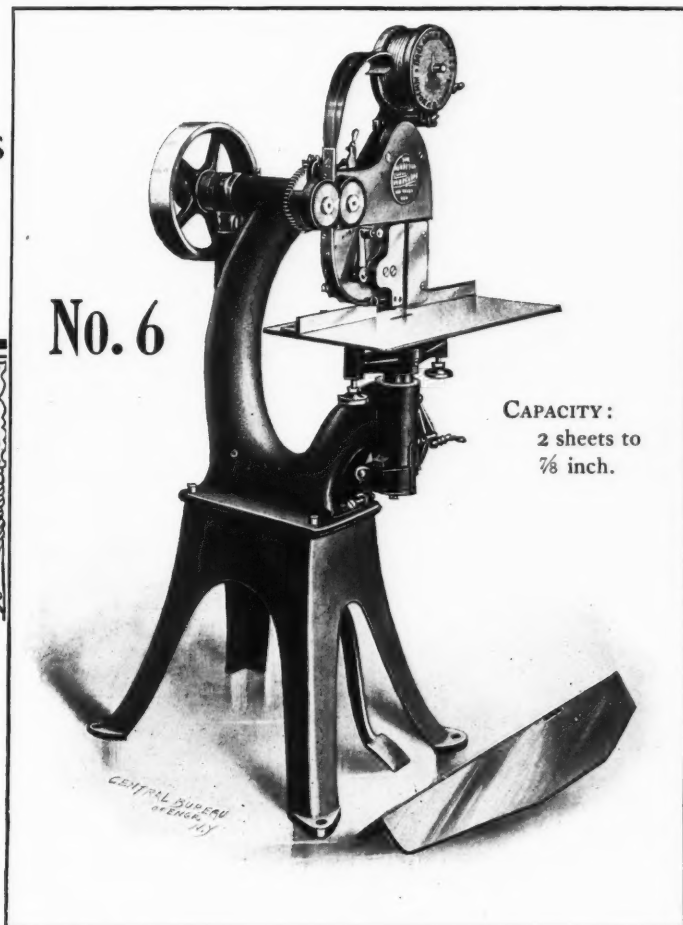
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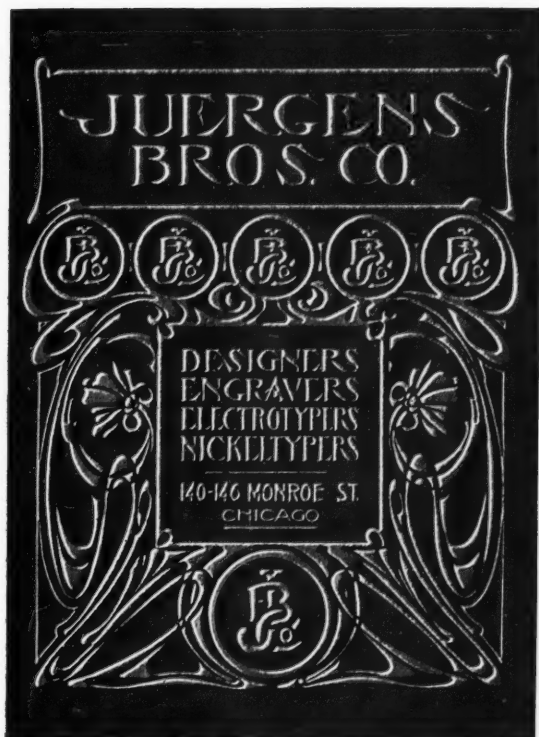
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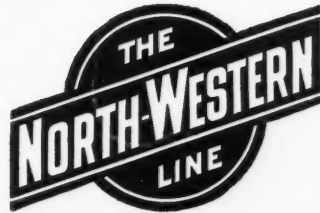
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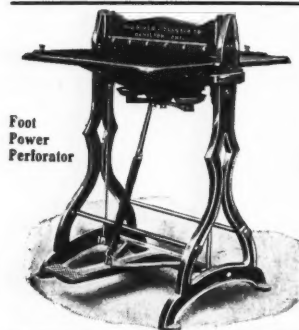
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THE INLAND PRINTER—JULY, 1903.

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